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TO

HORACE HAYMAN WILSON, ESQ., M.A., F.R.S.,

MODERN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL.

*Monier Williams*





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# P R E F A C E.

In the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalā" has ever before been published in England. Yet no composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalā" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; inasmuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindū Poet. Goethe's four beautiful lines, which appeared in 1792, are—

“ Willst du die Blüthe des frühen, die Früchte des späteren Jahres,  
Willst du was reizt und entzückt, willst du was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem Namen begreifen :  
Nimm' ich Sakontalā, Dich, und so ist Alles gesagt. ”\*

\* Thus translated for me by Professor Eastwick —

"Wouldst thou the young year's blossoms and the fruits of its decline,  
' And all by which the soul is charmed, enraptured, feasted, fed,  
Wouldst thou the earth and heaven itself in one sole name combine?  
I name thee, O Sakuntala! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the “Śakuntalā” solely on Sir William Jones’ translation, which does not truly represent the original. The other great dramatic work of the same Poet, the “*Urvaśī*” or “*Vikramorvaśī*,” is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson’s translations, received more attention at the hands of English editors of Oriental works. Only one other play, the “*Vira-charitra*,” edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—“Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (*nataks*) hitherto known to us is the delightful *Sakuntala*, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this *natak* served to delight the splendid imperial court of Delhi.”

Alexander von Humboldt, in treating of Indian poetry (*Kosmos*, translated by Prichard, vol. ii., p. 38), observes: “The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the *Sakuntala* have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations.” In a note (p. 114), he says: “Kalidasa, the celebrated Author of the *Sakuntala*, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of *Vikrama* and *Urvasi*, is one of the most beautiful and poetical productions which have appeared in any time.”

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Nāṭakas, or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the “Śakuntalā,” which he was told was the most popular among the natives. Unfortunately the Pandits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the “Rāmāyaṇa,”—namely, that the various manuscripts separated themselves into two groups or classes: the one class embracing all those in Devanāgarī writing, which, without perfect uniformity, had still a community of character; the other, all those in Bengālī.

German scholars distinguish these two classes of manuscripts by the names “Devanāgarī recension” and “Bengālī recension,” which terms may conveniently be adopted. The Devanāgarī recension is the older and purer: the Bengālī, however, must have existed at least 400 years, since it is followed by the “Sāhitya-darpana,” one MS. of which bears the date 1504 of our era. The MSS. of the Devanāgarī class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Pandits, whose *cacothēs* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phrasology of Kālidāsa has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágari recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sānumatí into Mísraśśí; Taraliká into Pingaliká; Dhanamitra into Dhanavridhí; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Bochtlingk to be the first to edit the Devanágari recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Bochtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanāgarī recension of this drama.

Of the "Vikramorvaśī," the twin play of the "Śakuntalā," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoeser and Hirzel have been published in Germany. The "Mālavikāgnimitra," also attributed to Kālidāsa, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mṛichchhakatī," supposed to be the oldest Sanskrit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Mālatī-mādhava," "Uttara-rāma-charitra," "Mudrā-rākshasa," and "Ratnāvalī," all of which, as well as the "Vikramorvaśī," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindūs. It should be mentioned that a literal English prose translation of the "Vikramorvaśī" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahā-nāṭaka," or "Hanuman-nāṭaka," (a dramatic history of Rāma-chandra, attributed to the monkey chief Hanumān) in Calcutta. Part of the "Dhūrta-samāgama" will be found in Professor Lassen's "Sanskrit Anthology." Professor Wilson, in the appendix to his "Hindū Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Bochtlingk's edition of the text of the "Śakuntalā" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanágari recension than that of Dr. Bochtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Bochtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Bochtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.
2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.
3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sâka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengálí MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengálí MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengálí MSS., but have rarely admitted readings from them, unless supported by some one of the Devanágari. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie collection.

The following are the three Indian Scholiasts :—

1. Kāṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (who was himself the author of a dramatic work called “Vasanta-rājīya”), King of Kumāra-giri, a place on the frontiers of the Nizam’s dominions. He must have lived after the commencement of the sixteenth century, as he quotes Hāḷāyudha, the author of the “Kavi-rāhasya” [see Westergaard’s preface to the “Radices Linguae Sanskritæ”]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson’s collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Devanāgarī recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengālī recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśwa-nātha, the author of the “Sāhitya-darpaṇa,” he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kālidāsa, the author of the “Śakuntalā,” may be stated in a few words. He lived in Ujjayinī or Oujein, the capital of King Vikramāditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindū Era called Samvat. He was one of the nine celebrated gems of that monarch’s court, the splendour of which is a favourite theme with Hindū writers in all languages. The other works attributed to him are the “Vikramorvaśī,” and “Mālavikāgnimitra,” before noticed; the “Megha-dūta,” or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and



by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the “Raghu-vanśa,” a heroic poem, edited and translated into Latin by Stenzler; the “Ṛitu-sanhāra,” edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the “Kumāra-sambhava,” a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The “Śringāra-tilaka,” “Prāśnottara-mālā, Hāsyārṇava,” and “Śrūta-bodha,” are also ascribed to Kālidāsa. The “Nalodaya,” attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

EAST-INDIA COLLEGE,

July, 1853.

## CORRECTIONS AND ADDITIONS.

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Page 12, line 1, for **सूतः** read **सूत**

Page 21, line 3 of the first note, after 'distanced,' add : 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, for 'opposition' read 'apposition.'

Page 41, line 2, for **मन्त्रयध्वं**, read **मन्त्रयेये**

Page 55, line 6 from top, carry back the one letter, from **क** to **ग**

Page 89, line 4 from top, the *e* of *Śakuntalā-darśane* has dropped in part of the impression.

Page 91, line 14 from bottom, for 'venerable hermit,' read 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitralekhā-dvītiyām priya-sakhīm Urvāśīm grihītā viśākhā-sahita iva bhagavān soma upasthitah sa rājarshih.*

Page 115, line 7 from top of the note, for *anatīlulita* read *atīlulita*.

Page 126, line 12 from bottom; after Raghu-vanśa, vi., 83, add : 'This is confirmed by Bhaṭṭi-Kāvya, iv., 17, where the epithet *dvirada-nāśorūh* is applied to a female.

Page 179, line 18 from top, for 'Guhhyakas,' read 'Guhyakas.'

Page 223, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add : Compare Vikram., Act 2, *anguli-svedena me lupyante 'ksharāṇi.*

Page 249, transpose the lines of the metre.











(David Haran McKegj-  
(Otago Prov. Librarian.

॥ अथ अभिज्ञानशकुन्तलं ॥

या सृष्टिः सष्टुर् आद्या वहति विधिज्ज्ञतं या हविर् या च होत्री h. 200

ये दे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं ।

याम् आहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपन्नस्तनुभिर् अवतुं वस्ताभिर् अष्टाभिर् ईशः ॥ १ ॥

<sup>1</sup> ' (That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offersthe oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Ísa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakṣhā tanuḥ* must be supplied. *Sṛiṣṭir ādyā*: see Manu i., 8—10, *apa eva sasarja ddaṁ*, ' (the creator) first created the waters.' *Vidhi-kutam*, *i.e.*, *veda-vidhānena agnau kṣiptam*: Ch. *Hotrī*, *i.e.*, *dikṣita-mayī tanuḥ*: K. *yajamāna-rūpā tanuḥ*: Ch. 'the Bráhmaṇ who is qualified by initiation to offer the oblation.' *Kālam vidhattā* — *samayam kurutā*: Ch., = *srijatā*: Ś. Hence the Sun is called *divākara*, 'maker of the day;' and the moon, *nīśākara*, 'maker of the night.' *Śruti*, etc.: the Hindús reckon five elements, viz., water, fire, æther, earth, and air. *Æther* [*ākāśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Ākāśasya śabdān gamān viduh*. *Vyāpya sthitā*, *i.e.*, 'keeps pervading.' Compare *vyāpya sthitam rodasi*: Vikram. *Sthā* is joined with an indecl. part. to express continuity of action. *Viśvam* = *prapañcam*: K. *Sarva-bhūta-prakṛitih*: so reads Kāṭavama followed by my own MS., and supported by Manu, ix., 37, *Iyam bhūmīr bhūtānān śāśwatī yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is ŚRAGDHAŚ (variety of PRAKṚITI), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — — | — — — — — | — — — — — ||



नान्द्यन्ते

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य<sup>१</sup> ॥ आर्ये । यदि नेपथ्यवि-  
धानम् अवसितं । तर्हीतिष्तावद् आगम्यतां ।

meval womb [*yonih* = *kāraṇam* : Kul.] of all created things' [such as trees, etc. : Kul.]. The other MSS. have *sarva-vija-prakṛitir*. *Prakṛitih* = *upādāna-kāraṇam* : K. = *utpatti-sthānam* : Ch. = *nidānam* : Ś. *Prapannah* = *upetaḥ* : K. The Bengālī MSS. have *prasannas*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśāna, Paśupati, Bhīma, Ugra, Mahādeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Vishnu-Purāṇa as quoted by Śankara [p. 58, Wilson]—'Brahmā assigned to them their respective stations: water, the sun, earth, fire, air, æther, the officiating Brāhmaṇ [*dīkṣhito brāhmaṇaḥ*], and the moon; these are termed their visible forms [*tanavaḥ*].' In the opening of Mālavikā, Śiva is said to uphold the universe by means of these forms, *aṣṭābhīr tanubhīr bibhrataḥ kṛtsnam jagadapi*. See also Kumāra-s., iv., 76. Śankara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalā. Thus, *ya sṛṣṭiḥ*, etc. is compared with the sentiment in verse 43; and *ye dve*, etc., is supposed to be significant of her two female friends.

<sup>1</sup> The opening benediction is called Nāndī because it is supposed to rejoice the hearts of gods and men. *Deva-dviḥja-nṛpādānam āśīrvāda-pariḍāna nandanty asyaṃ surā yasmāt tena nāndī prakīrtitā* : Ś. The Sūtra-dhāra was the manager [= *sthāpaka* : Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartanīya-kathā-sūtram prathamam śucyate; namu sūtra-paṭhanīyā nāndī sūtradhārasya cha pāthāvasarāḥ pravēśānantaram* : Ś. He is otherwise, especially when not a Brāhmaṇ, called the Sthāpaka, 'he who fixes or directs the action of the play;' *kāryārtha-sthāpanāt* : Ch. *Sthāpakah sūtradhāra-saḍṛiṣa-guṇākārah* : Sāh.-darp., p. 137, l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhīmatāḥ sūtra-dhāra-samānākāratvāt* : Ś. As to *nāndyante*, see the note in page 7 of this book.

<sup>2</sup> 'Looking towards the firing-room,' which was behind the stage, 'looking behind the scenes.' *Nepathyam* = *vyatirikṭam yavanikāntaritam varṇikā-*

नटी ॥ प्रविश्य ॥ अञ्ज । इअस्मि । आणवेद् अञ्जो । को

नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आज्ञापयतु आर्यः । को

नआओ अणचिद्रीअदन्ति ।

नियोगो ऽनुष्ठीयतामिति । *order*

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठा परिषद् इयं । अथ खलु  
कालिदासग्रथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्था-  
*grahanadi-yogyam nata-varga-sthānam* : K. — *bhūshana-sthānam rangād va-*  
*hik-stham* : Ch., 8. In a Hindū theatre, a curtain [*apaṭi paṭa yavanikā*]  
suspended across the stage, answered all the purposes of scenes. Behind it  
there was the space or room called *nepathya*, where the decorations were kept,  
and where the actors attired themselves and remained in readiness before  
entering the stage; whither also they withdrew on leaving it. When an  
actor was to come on hurriedly, the stage-direction is *paṭākshepena* or *apaṭi-*  
*kshepena*, 'with a hurried toss of the curtain.' When he was to say some-  
thing whilst hidden from the audience in this space behind the curtain, the  
direction is *nepathye* '(a voice) in the postscenium.' As to *nepathya-vidhānam*  
[ = *prasādhana-kriyā* : Ś.], it may be translated, 'the act of decoration,'  
'making the toilet,' or perhaps, 'the arrangements of the tiring-room.'  
*Nepathye yad vidhiyate tan nepathya-vidhānam*. Kāṭavema has *naipathya*.  
*Nepathyam vidhā* = *nepathyam rach* or *nepathyam kri*: Compare Ratn., p. 2.1.16.

<sup>1</sup> The interrogative pronoun and *iti* show that the 'directa oratio' is here substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of the direct form. In the 'obliqua oratio,' which the Hindūs more rarely use, the relative pronouns and particles would be used without *iti*, thus, *djñāpayatu* 'o *niyogo anusṭhīyatām*.

<sup>2</sup> 'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges, *cognoscenti*. [*abhirūpa* = *vidwas*, *paṇḍita* : K., Ch.] So *rāshṭram śūdra-bhūyishṭham* : Manu, viii., 22.

<sup>3</sup> 'With the new drama called "Token-Śakuntalā," or "Ring-(recognised) Śakuntalā." ' *Abhijñāna-śakuntalā* is an anomalous Tatpurusha compound [Lagh.-kaum., 994]; not one in which the terms are inverted, but one in which there is *uttara-pada-lopa* or *madhyama-padu-lopa*, 'elision of the second member.' On the authority of Chandra-śekhara, the second member to be supplied is *smṛitā*, 'recognized,' and *abhijñāna* is 'the token of recognition—

तथ्यम् अस्माभिः । तत् प्रतिपाद्यम् आधीयतां यन्नः ।

नटी । सुविहिदप्यओअदाए अज्जस्स ए किम्पि परिहादस्सदि ।

नटी । सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते ।

सुचधारः । आर्ये । कथयामि ते भूतार्थं ।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।

बलवदपि शिञ्चितानाम् आत्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी ॥ सविनयं ॥ एवमेदं । अणन्तरकरणज्जं दातु अज्जो

नटी ॥ सविनयं ॥ एवं न्विदं । अनन्तरकरणीयं तावद् आर्य

आणवेद ।

आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhijnāna-smṛitā śakuntalā*, 'Śakuntalā recognized by the token.' So *śaka-pārthiva*, 'the king of the era,' is equivalent to *śaka-priya-pārthiva*, 'the king beloved by the era.'

<sup>1</sup> 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipātram* -- *pātre pātre*: K. *Tat* -- *tasmāt*: K. So *sveshu sthāneshu arahitair bhavitavyam*: Vikram., Act 1.

<sup>2</sup> 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting;' i.e., 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of Kātavema, Chandra-śekhara, and Śankara: the first seems preferable. So *yah prayogo bhavatishu nibaddhah*: Vikram., Act 2. [*prayogam nibandh* -- *prayogam virach*: Schol.]

<sup>3</sup> *Dhūtārtham* = *satyam*: Ś. = *satyārtham*: K., 'the real truth,' 'the true state of the case.'

<sup>4</sup> 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

Verse 2. *ĀRYĀ* or *GĀTHĀ*, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— — — | — — | — — — || — — — | — — | — — | — — | — —  
— — — | — — | — — || — — | — — | — — | — — | — —

सूत्रधारः । किम् अन्यद् अस्याः परिषदः <sup>असुख</sup> मुतिप्रसादनतः ।

नटी । अध कदमं उण उदं अधिकरिअ गादस्सं ।

नटी । अथ कतमं पुनर् चतुम् अधिक्त्य गास्यामि ।

सूत्रधारः । नन्विमम् एव तावद् अचिरप्रवृत्तम् उपभोगक्षमं  
गीतसमयम् अधिक्त्य गीयतां । सम्प्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥

नटी । तह ॥ इति गायति ॥

नटी । तथा ॥ इति गायति ॥

इमोभिर्चुस्त्रिआदं भमरैश्च सुकुमारकेशरमिहानि ।

ईषदीषच्चुम्बितानि भमरैः सुकुमारकेशरशिखानि ।

even who are very well instructed has no confidence in itself.' *Balavad* = *sushthu*; Ch.

<sup>1</sup> Equal to *śravanendriya-tarpanāt*; K. Some MSS. insert *sangitāt karanīyam*.

<sup>2</sup> *Lit.*, 'having placed over,' 'having made the prominent subject.' Hence, *adhikṛitya* = *kṛite*, 'about,' 'concerning,' 'with reference to:' Pān., iv., 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment, that has not long set in.' As to *namu*, see Pān., viii., 1, 43.

<sup>3</sup> 'For now (are) the days, on-which-there-are-grateful-bathings-in-the-water (and) on-which-sylvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Prachhāya*, etc.; *prakṛiṣṭa-śhāyā yatra tat sthānam prachhāyam tasmīn sulabhā nidrā yeshu te tathoktāḥ*: K.: see p. 36, note 2 of this book. A short vowel is the substitute for the crude of a fem. noun, when compounded with such prepositions as *pra*, *ati*, etc.; thus *pragrīva* from *grīvā*; *atimāla* from *māla*. See Lagh-kaum., 1003. *Parināma* = *virāma* = *sāyankāla*, 'the evening:' K.

<sup>4</sup> 'Loving [amorous] fair-ones make ear-rings of the Śīrīsha-blossoms that-

Verse 3. *Āryā* or *Gāthā*. See Verse 2.

— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — | — — — — —

आदंसन्नित् दअमाणा पमदाआ मिरीमकुसुमाइ ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागबद्धचित्तवृत्तिर् आ-  
लिखित इव सर्वतो रङ्गः । तद् इदानीं कतमत् प्रकरणम् आश्रित्यैनम्  
आराधयामः ।

नटी । एं अज्जमिस्सोहिं पढम एव्य आभत्त आहितायम उन्दन

नटी । ननु आर्यमिश्रैः प्रथमम् एव आज्ञप्तम् अभिज्ञानशकुन्तलं  
नाम अपुञ्चं णाड्यञ्च पञ्चोपण अधिकरीअदत्ति ।

नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियतामिति ।

सूत्रधारः । आर्ये । सम्यग् अनुबोधितो ऽस्मि । अस्मिन् चणे  
विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-  
delicate.' According to Sankara, *keśara* = *kinjalka*, and the whole compound  
is a Bahuvrīhi, agreeing with *śirisha-kusumāni*. There is an allusion to the  
blossoms of the *Śirisha* being thus used in *Megha-dūta*, 67, *chūrukarnṇe śirīṣham*;  
and *Raghu-vaṇśa*, xvi., 48, 61. Compare also *karna-śirīṣha-rodhī*, at the end  
of Act 1. of this play; and *Iti-u-s.*, ii., 18, *kṛitācatansaiḥ kusumaiḥ*, etc.

<sup>1</sup> 'On every side, the audience, having all the feelings of its soul fixed on the  
melody, is as if formed into a picture;' i.e., motionless or riveted with attention.  
*Ālikhita* = *nīśchala*: K.; *ranga* applies to the audience as well as to the stage.

<sup>2</sup> 'By your reverence;' *ārya-mīśraiḥ* is here an epithet of the manager; the  
respectful plural being used. In the *Vikramorvaśī*, *ārya-vidagdhā-mīśraḥ*, 're-  
spectable and intelligent persons,' occurs as an epithet of the audience. *Mīśra*,  
'mixed,' in a compound of this kind has the force of 'gentleman.'

<sup>3</sup> *Adhikrīyatām* = *prakṛti-krīyatām*: K., i.e., 'let it be made the subject of  
exhibition,' 'let it be brought prominently forward:' see p. 5, note 2. Some  
read *prayoge*: compare in *Ratnāvalī*, p. 2, l. 15, *nāṭikā prayogena nāṭayitavyā*.

Verse 4. A variety of *Āryā* called *Udgāthā* or *Gīṭā*, used in *Prākṛit*. It consists  
properly of four half-lines, containing eighteen instants in the fourth half-line as well as  
in the second (see Verse 69). But in this example the line is divided irregularly.

— — | — — | — — | — — || — — | — — | — — | — —  
— — | — — | — — | — — || — — | — — | — — | — —

The first syllable of the second foot [*chumbiā*] is short by a license peculiar to *Prākṛit*  
prosody. [See *Colebrooke's Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

<sup>1</sup> In the Hindú drama every piece commences with a prologue, which is preceded by the Nándí, invoking the favour of some deity. Bharata says, *Sútradhárah pathen nándim madhyamam* [*prathamam* : Ch.] *swaram áśritah*, 'the Sútradhára may recite the Nándí in a tone neither high nor low.' The stage-manager was generally a Bráhmaṇ, and therefore qualified to recite the Nándí in his own person. He did so, however, as a Bráhmaṇ, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándí. *Nándyante sútradhárah* is therefore equivalent to *nándim pathitvā sútradháro vadati*. So Chandra-śekhara, *Nándi, etadante sútradháro vadati, nándim pathitvā anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándí remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-praveśo 'pástaḥ* : Ch.] If, however, the manager happened not to be a Bráhmaṇ, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándí, but in that case some Bráhmaṇ pronounced the blessing, and the Sthápaka then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-plajám vidhaya ádau sútradháre vimirgate sthápakah praviśet páśchāt sútradhára-guṇákṛitih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Sáh.-darp., p. 137, has the following: *Idánim pūrva-rangasya samyak-prayogábhāvād eka eva sútradhárah sarvam proyodayati iti vyavahárah sa sthápakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*páripárświka*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. ŚLOKA OR ANUSHTUBH, consisting of four half-lines of eight syllables.

— — — — | — — — — || — — — — | — — — —  
— — — — | — — — — || — — — — | — — — —

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥  
सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मन् ।

कृष्णसारे ददच् चक्षुस्त्वयि चाधिज्यकामुके ।

मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनं ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर्  
इदानीमपि

ग्रीवाभङ्गाभिरामं मुहुर् अनुपतति खन्दने दत्तदृष्टिः

पश्याद्धैनं प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

<sup>2</sup> 'O long-lived one!' a respectful mode of addressing kings. Chandra-  
sekharā quotes a verso of Bharata, *Vaded rājñim cha chetīm cha bhavatīti*  
*vidūshakah, dyushman rathinam sūto vridham tāteti cheturah.*

<sup>3</sup> 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow  
I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*,  
'having the string [*jya*] up;' at the end of the chase the bow would be  
*sithila-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinākin* is Śiva,  
armed with his bow or trident called *Pināka*. [So the bow of Vishnu has a  
name *Sārṅga*, and that of Arjuna, *Gāṇḍīva*: Megh., 48, 50.] In illustration,  
Kāṭavema refers to Raghu-v., xi., 44, *Dhanuḥ, yena vṛṣha-dwajo vānam asṛi-  
jad vidruta-kratu-mṛigānusārīṇam*. Śiva, not being invited to Dakṣha's  
celebrated horse-sacrifice, was so indignant, that with his wife he suddenly  
presented himself, confounded the sacrifice, dispersed and mutilated the gods,  
and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet  
deer, overlook and decapitated him. The Vāyu-Purāna makes Śiva create  
a manifestation of himself as a monstrous being named Vīra-bhadra, who  
pursues Yajna in the form of a deer: see Vishnu-Purāna, p. 65.

दर्भैर् अर्द्धावलीढैः अमविद्वृतमुखधंशिभिः कीर्णवर्त्मा

पश्योदयसुतत्वाद् विचयति बज्जतरं स्लोकम् उर्व्यां प्रयाति ॥ ७ ॥

॥ सविस्मयं ॥ कथम् अनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तो ऽयं मृगः

सूतः । आयुष्मन् । उत्खातिनी भूमिरिति मया रश्मिसंघमनाद्  
रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः । सम्प्रति  
हि समदेशवर्तिनस् ते न दुरासदो भविष्यति ।

राजा । तेन हि मुच्यन्ताम् अभीश्वः ।

सूतः । यथाज्ञापयत्यायुष्मान् ॥ रथवेगं निरूप्य ॥ आयुष्मन् ।

पश्य पश्य ।

<sup>1</sup> 'There he is now, gracefully by the bending of his neck casting a glance  
ever and anon at the chariot which pursues him, by (the contraction of) the  
hinder half (of his body) repeatedly drawing himself into the fore (part of  
his) body through fear of the descent of the arrow; strewing the road with  
grass half-chewed which drops from his mouth kept open from exhaustion.  
See! by reason of his lofty boundings he goes chiefly in the air, and little on  
the ground.' *Pravishtah pūrva-kāyam* is equivalent to *pravishta-pūrva-kāyah*,  
*lit.*, 'entering the fore part of his body,' a *Bahuvrīhi* compound analogous to  
*ḍatta-dṛishtiḥ* and *kṛṇa-vartma*. In regard to the darbha or kuśa grass, see  
the note to verse 15.

<sup>2</sup> '[With surprize.] How now! the deer has become visible with diffi-  
culty [*lit.*, with effort] to me pursuing (him).'

<sup>3</sup> *Utkhātini*, *lit.*, 'full of trenches, excavations, or hollows;' *i.e.*, 'hilly,'  
'undulating.' The deer when running in the hollow would be visible with  
difficulty.

<sup>4</sup> 'Separated by a longer interval' or 'distance.'

<sup>5</sup> The expressions *nirūpya* and *nāṭayitwā*, which occur so frequently in the  
stage-directions, are undoubtedly synonymous. They may both be translated  
by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties  
and paraphernalia of the Hindú stago were as limited as the scenery; and  
though seats, thrones, weapons, and cars were certainly introduced, yet much



मुक्तेषु रश्मिषु निरायतपूर्वकायाः  
 निष्कम्पचामरशिखा निभृतोर्द्धकर्णाः ।  
 आत्मोद्धतैरपि रजोभिर् अलङ्घनीया  
 धावन्मयी मृगजवाचमयेव रथ्याः ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalā is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

<sup>1</sup> 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chāmari* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśī, *chitrārambha-vinīśchalam haya-sirasi chāmaram*. There is some difficulty in *nibhṛita* by *niśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'humble,' 'low' [Gīt. Gov. ii., 11; ii., 21. Hitop. *passim*.] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. VASANTATILAKĀ (a variety of the ŚĀKKAṆĪ or ŚĀKKAṆĪ) containing fourteen syllables to the half-line, each half-line being alike.

— — — — — ॥

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः ।

तथा हि

यद् आलोके सूक्ष्मं व्रजति सहसा तद् विपुलतां

यद् अर्द्धे विच्छिन्नं भवति कृतसन्धानमिव तत् ।

प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्

न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रथजंवात् ॥ ८ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karṇa-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nīśchala* be insisted on, translate—'having the cars immovably erect.'

<sup>1</sup> 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' *i.e.*, the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruta* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harin* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harin* indicates that both *harito* and *harin* are acc. cases after *atitya*. The interpretation I have given rests on the authority of the R̥g-veda, where we find *hari* in the dual, and *harayah* and *haribhiḥ* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Sūrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *hari Indrasya*, *haritah ādityasya*. Hence Indra is called *hari-haya* or *hari-rāhana* [Vikramorvaśī, Act 3], or in the R̥g-veda, *hari-yojana*; and the Sun is called *haridāśwa*. One of the names of the Sun is *saptāśwa* 'having seven horses.' The Bengálí MSS. read *katham atitya harinam harayo*, etc., but the *harito harināścha* is supported by all the Devanāgarī MSS., and by a parallel passage in the beginning of the Vikramorvaśī, *anena ratha-vegena vainateyam api āśeddayeyam*.

<sup>2</sup> 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. ŚIKHARINĪ (a variety of the ATYASHṬĪ) containing seventeen syllables to the half-line, each half-line being alike.

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सूतः । पथैर्न व्यापाद्यमानं ॥ इति शरसन्धानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ण्यवलोक्य च ॥ आयुष्मन् । अस्य खलु ते वाणपथवर्तिनः

दृष्ट्वासारस्यान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मना तृतीयो वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो  
न हन्तव्यः ।

that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

<sup>1</sup> 'With himself as the third,' or 'with himself making the third,' i.e., himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pāṇḍavā mātṛi-shaṣṭāḥ*, 'the Pāṇḍavas with their mother as the sixth,' i.e., five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *chhāyā-dvītiyo Nalā*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhito chaturō vedān akhyāna-panchamān*, 'he reads the four Vedas with the ākhyānas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वाणः सन्निपात्यो ऽयम् अस्मिन्

मृदुनि मृगशरीरे पुष्पराशव् इवाग्निः ।

क वत हरिणकानां जीवितं चातिलोखं

क च निश्चितनिपाताः वज्रसाराः शरास् ते<sup>१</sup> ॥ १० ॥

lone something: thus, πέμπτος αὐτὸς, 'himself with four others.' [Thucydides, I. xlv.] The τρίτον ἡμιτάλαντον 'two talents and a half,' and ἑξέδομον ἡμιτάλαντον 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

<sup>१</sup> 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of fawns. Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' *i.e.*, Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kwa* to express great contrast or unsuitability between two things is very remarkable. It is used by Kālidāsa again at the end of the second Act of this play, *kwa vayan*, etc.; also in the fifth verse of the Megha-dūta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' *i.e.*, Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of his use of *kwa* also occurs in the second line of the Raghu-vanśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mānasa? and where art thou?' *i.e.*, What hast thou to do with the lake Mānasa? What connection

Verso 10. MĀLINĪ or MĀNINĪ (a variety of ATI-ŚAKKARĪ or ATI-ŚAKKARĪ) containing ten syllables to the half-line, each half-line being alike.

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तत् साधु कृतसन्धार्म प्रतिसंहर सायकं ।

आर्त्तचाणाय वः शस्त्रं न प्रदत्तुम् अनागमि ॥ ११ ॥

राजा । एष प्रतिसंहतः ॥ इति यथोक्तं करोति ॥

वैखानसः । सदृशम् एतत् पुरुवंशप्रदीपस्य भवतः ।

can there possibly be between you?—The majority of MSS. read *pushpa-rāsau*: I cannot agree in preferring *tūla-rāsau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

<sup>1</sup> 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhā* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [*Draup. har.*, 149]; and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇaya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

<sup>2</sup> 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the *Vikramorvaśī*, *sadrīṣam idam soma-vansa-sambhavasya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindī mythology were the Solar and the Lunar. The Solar begins with Ikṣhvāku the son of Vaivasvata, the son of Vivasvat, or the Sun, and is carried on through Kakutstha, Dilīpa, Raghu, Aja, and Daśaratha, to his son the great Rāma-chandra, hero of the Rāmāyana. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purūravas; 4. his son, Āyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śura, Vasudeva, and his sons Balarāma and Kṛishṇa. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamīdha, Samvarana, Kuru, Sántanu, Bhīshma, and Kṛishnadwaipāyana or Vyāsa. The latter was the father of Dhṛita-

जन्म यस्य पुरोर् वंशे युक्तरूपम् इदं तव ।

पुत्रम् एवं गुणोपेतं चक्रवर्तिनम् आमुहि ॥ १२ ॥

दूतरी ॥ बाह्व्य उच्यते ॥ सर्वथा चक्रवर्तिनं पुत्रम् आमुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृहीतं ।

वैखानसः । राजन् । समिदाहरणाय प्रस्थिता वयं । एष खलु  
तवस्य महर्षेर् उपमालिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्या-  
तेपातस् तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

āshtra and Pāṇḍu. The quarrels of the hundred sons of Dhṛitarāshtra with their cousins the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahābhārata, the great poem said to have been written by the father of Pāṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā, daughter of Vaivaswata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

<sup>1</sup> A *chakravartī*, an universal emperor, a monarch reigning over a *akra*, or country reaching from sea to sea. According to the Vishṇu-sūtra, a *chakravartī* is one in whose hand the *chakra*, or discus of Vishṇu, delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

<sup>2</sup> This is the usual exclamation which serves to ratify any auspicious omen or prophecy uttered by a Brāhman. *Brāhmaṇa-vachas* may be applied; 'the word of a Brāhman is accepted.' See the same phrase in the Vikramorvaśī, Act 2.

<sup>3</sup> Compare Raghu-vaṇśa, xiv., 70; i. 49.

<sup>4</sup> 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद् भुजो मे रचति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय  
नियुज्य दैवम् अस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा । भवतु । तां द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः  
करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सशिष्यो निष्क्रान्तः ॥

<sup>1</sup> 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in *Raghu-vansa*, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-maurri-kīṇa-lāñchhanena*). The ancient Hindús extracted from the leaves of the *Múrvá* plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings [*maurri*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. *Manu*, II., 42.

<sup>2</sup> *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somunáth. It is also called *Prabhása*. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [*Mahábhārata*, vol. iii., p. 249; *Vishṇu Purāṇa*, p. 561.] A *tirtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *trī*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tirthas*, Benares, Haridwár, etc.

Verse 13. *Āryá* or *Gáthá*. (See Verse 2.)

— | — | — | — || — | — | — | — | —  
— | — | — | — || — | — | — | — | —

राजा । सूत । चोदयाम्भान् । पुण्याश्रमदर्शनेन तावद् आत्मानं  
पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितोऽपि ज्ञायत एव  
यथायम् अभोगं तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह<sup>१</sup> हि

नीवाराः शुक्लगर्भकोटरमुखभ्रष्टास्तखणाम् अधः

<sup>1</sup> The sense of *ābhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *vistāra*, 'extension,' 'breadth,' 'amplitude.' One of them [Kāṭavema] gives an additional synonym, *paripūrnatā*, 'fulness,' 'completion,' 'satiety.' Śāṅkara, in explaining the word *parindha* in the sense of 'circumference,' gives *ābhoga* as a synonym. *Ābhoga* occurs in the Megha-dūta [verse 90] in the compound *gaṇḍābhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek,' and by *gaṇḍa-sthālam*, 'the region or neighbourhood of the cheek'. In Wilson's Dictionary *stanābhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śāṅkara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *ābhoga* is 'enjoyment,' or (*adhikaraṇa*) 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' 'circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *ābhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

<sup>2</sup> 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭara*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudi* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting



प्रस्निग्धाः कचिद् इङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।  
 विश्वासोपगमाद् अभिन्नगतयः शब्दं सहन्ते मृगास्  
 तोयाधारपथाश्च वल्कलशिखानिबन्धन्दरेखाङ्किताः ॥ १४ ॥  
 अपिच । कुल्याभोभिः पवनचपलैः शाखिनौ धौतमूला  
 भिन्नो रागः किसलयरुचाम् आज्यधूमोद्गमेन ।  
 एते चार्वाग् उपवनभुवि च्छिन्नदर्भाङ्कुरायां  
 नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *chūrṇa-garbhā nāḍih*, 'a tube filled with powder.' The *Ingudi*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jiva* or *jiva-putraka* [Rox.] In the Raghu-vanśa (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is *tāpasa-taru*, 'the anchorite's tree.' Śāṅkara calls it *muni-pādapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kāṭavenna explains it by *arihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-svara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*ritāpa-rishakta-jalārdra-vaḥkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhā* = *añchala* Schol.]

<sup>1</sup> 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. ŚĀRḌĪLAVIKRĪḌĪTA (variety of ATIDHṚITĪ) containing nineteen syllables to the half-line, each half-line being alike.

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Verse 15. MANDĀKRĀNTĀ (variety of ATYASHTĪ) containing seventeen syllables to the half-line, each half-line being alike. This is the metro of the Megha-dūta.

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सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्तोकम् अन्तरं गत्वा ॥ तपोवनवासिनाम् उपरोधो मा  
भूत् । अत्रैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रवेष्टाः । अवतरत्वा युष्मान् ।

राजा ॥ अवतीर्य ॥ सूत । विनीतवेषेण प्रवेष्टव्यानि तपोवनानि  
नाम । इदं तावद् गृह्यतां ॥ इति सूतस्याभरणानि धनुष्योपनीय  
अर्पयति ॥ सूत । यावद् अहम् आश्रमवासिनः प्रत्यवेक्ष्योपावर्ते । तावद्  
आर्द्रपृष्ठाः क्रियन्तां वाजिनः ।

the wind; the tint of (those trees which are) bright with fresh-sprouts is  
versified [partially obscured] by the rising of the smoke of the clarified  
butter (burnt in oblations); and in front, these young fawns, free from timidity,  
surely graze on the lawn of the garden, where the stalks of *darbha*-grass  
have been mown.' The Commentators explain *bhinna*, by *anyathā-bhūta*,  
altered,' 'made different;' but it may also mean 'broken,' 'interrupted,'  
partially obscured.' *Arvāk* = *agrata* 'in front,' 'near.' *Darbha* is another  
name for *kuśa* or sacrificial grass (*Poa cynosuroides*). This was the sacred  
plant or holy grass among the Hindūs, as was verbenā among the Romans. In  
preparing the ground for a sacrifice it was necessary to strew it with the  
stems of this grass. The officiating Brāhman were purified by sitting on  
it and by rubbing it between their hands. Its sanctifying qualities were  
described in many various, see Manu, ii., 43. 75, 182; iii., 208, 223, 235, 256; iv., 36;  
v., 115; xi., 149; and Vishnu Purāna, p. 106. The leaves of this grass are  
very long, with tapering points of which the extreme acuteness is proverbial  
among the Hindūs; whence the expression *kuśāgra-buddhi* [Raghu-vansha,  
v., 4] 'a person whose intellects are as sharp as the point of a kuśa-leaf.'  
Dr. W. Jones quotes a passage from the Atharva-veda, in which this grass is  
addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not  
subject to age or death; thee they call the armour of Indra, the preserver of  
regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the  
Commentators this verse and the last afford an example of the *anumānālan-*  
*tra*, or figure called 'Inference.'

<sup>1</sup> Compare Manu, viii., 2.

<sup>2</sup> Literally, 'let the horses be made wet-backed,' i.e., let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । यावत्  
प्रविशामि ॥ प्रविश्य निमित्तं सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः क्षुतः फलम् इहास्य ।  
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अये । दन्तिणेन वृत्तवाटिकाम् आलाप इव  
श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अये । एतास्  
तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर् बालपादपेभ्यः पयो  
दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आसां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

<sup>1</sup> 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

<sup>2</sup> 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See Raghu-vanśa, xii., 90. Bhaṭṭi, i., 27. Vikramorvaś. Act 2.

<sup>3</sup> 'To the right of the grove of trees.' *Dakṣiṇena* governs the acc. case as well as the genitive. See Pāṇini, ii., 3, 31; and v., 3, 35.

'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. *ÁRYÁ* or *GÁTHÁ*. (See Verse 2.)

[illegible]

शुद्धान्तदुर्लभम् इदं वंपुर् आश्रमवासिनो यदि जनस्य ।  
 दूरीकृताः खलु गुणैर् उद्यानलता वनलताभिः ॥ १७ ॥  
 यावद् इमां ह्यायाम् आश्रित्य प्रतिपालयामि ॥ इति विलोकयन् स्थितः ॥  
 ॥ ततः प्रविशति यैथोक्त्यापारा सह सखीभ्यां शकुन्तला ॥

शकुन्तला । इत इतः सखी ।

शकुन्तला । इत इतः सखी ।

अनसूया । हला शकुन्तले । त्वत्तो ऽपि तातकाश्रयस्य आश्रम

वृक्षाः प्रियतरा इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि

तम् एतेषाम् आलवालपूरणे नियुक्ता ।

<sup>1</sup> 'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harams], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Suddhānta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

<sup>2</sup> 'Occupied in the manner described.' An elegant Bahuvrīhi compound.

<sup>3</sup> *Mālikā* or *mālikā* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' (*Jasminum zambac*); from its delicious perfume, and abundant nectar, much frequented by bees. See *Raghu-vaṇśa*, xvi., 47.

<sup>4</sup> *Ālavāla*, 'the basin for water round the root of a tree.' [*Raghu-vaṇśa*, i., 51.] See also *Vikramorvaśī*, end of Act 2 [*taror mūlālavālam*.]

Verse 17. *Āryā* or *Gāthā*. (See Verse 2.)

— | — | — | — || — | — | — | — | —  
 — | — | — | — || — | — | — | — | —

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शकुन्तला । हन्ता अणसू ए । ए केवन्ता तादणिओओ एअ । अण्णि  
शकुन्तला । हला अनसूये । न केवलं तातनियोग एव । अस्ति  
मे मोद समिण्णोयि एदेस्स ॥ इति वृत्तसंज्ञं निरूपयति ॥

मे सोदरस्तेहोऽपि एतेषु ॥ इति वृत्तसेचनं निरूपयति ॥

राजा । कथम् इयं सा कण्डदुहिता । असाधुदर्शी खलु तत्रभवान्  
काश्यपः । य इमाम् आश्रमधर्मे नियुक्ते<sup>१</sup> ।

इदं किलाव्याजमनोहरं वपुस्

तपःचमं साधयितुं य इच्छति ।

भ्रुवं स नीलोत्पलपत्रधारया

शमीलतां केतुम् चधिर् व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तरित एव विद्यस्तां तावद् एनां पश्यामि ॥ इति तथा  
करोति ॥

<sup>१</sup> 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [*i.e.*, imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kanwa is here called 'a descendant of Káśyapa.' As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Káśyapa, who was the son of Marichi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cushman, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

<sup>२</sup> 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śami wood with the edge of the blue lotus-leaf.' *Aryāja-manoharam* 'that which

Verse 18. VANĀSTHAVILA (variety of JAGATI) containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

शकुन्तला । महि अनमूय । अदिपिण्डेण वल्कलेन प्रियंवदाया  
 शकुन्तला । मखि अनमूये । अतिपिण्डेन वल्कलेन प्रियंवदया  
 निअन्तिदहि । मिठिलेहि दाव णं ।  
 नियन्तितास्मि । शिथिलय तावद् एनं ।

अनमूया । तह ॥ इति शिथिलयति ॥

अनमूया । तथा ॥ इति शिथिलयति ॥

प्रियंवदा ॥ महासं । अत्र पयोधरविस्तारयित्वा कान्तं अत्राणि गोक्षम

प्रियंवदा ॥ महासं । अत्र पयोधरविस्तारयित्वा कान्तं अत्राणि गोक्षम

उपलभस्व । मां किम् उपलभसे ।

राजा । सम्यग् दयम् आह ।

इदम् उपहितसूक्ष्मग्रन्थिना स्कन्धदेशे

स्तनयुगपरिणाहाच्छादिना वल्कलेन ।

वपुर् अभिनवम् अस्याः पुष्यति स्त्रां न शोभां

कुसुमम् इव पिण्डं पाण्डुपत्रोदरेण ॥ १६ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śamī* tree is a kind of acacia (*acacia suma*), the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śamī abhyantara-līna-pāvakā*, Raghu-vanśa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire, by rubbing together two branches of the Śamī and Aswattha tree. [Wilson's Hindú Theatre, p. 190.]

<sup>1</sup> 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

अथवा कामम् अननुरूपम् अस्या वपुषो वत्कलं । न पुनर् अलङ्कारत्रियं  
न पुष्यति । कुतः ।

सरसिजम् अनुविद्धं शैवलेनापि रम्यं

मलिनम् अपि हिमांशोर् लक्ष्म लक्ष्मीं तनोति ।

द्वयम् अधिकमनोश्चा वत्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाह्वतीनां ॥ २० ॥

like *bhṛi*, is 'to nourish, or be nourished.' Thence, like *bhṛi*, it passes into the sense of 'maintain,' 'support,' 'bear,' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rāmāyana, ii., 94, 10. Raghu-vaṇśa, xvi., 58. Mahābhārata, vol. ii., p. 186, 2607. It is curious that our English word *exhibition* may have the sense of 'maintenance' (Cf. Latin *exhibeo*). Two Bombay MSS. read *svām abhikhyān* instead of *svām na śobhām*: the meaning would then be 'maintains its own beauty' [*abhikyā* is so used, Raghu-vaṇśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *atharā*, as the Commentators observe, *śroktam ākṣhipati*, he corrects his previous remark.

<sup>1</sup> 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment; or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kālidāsa of two negatives employed to strengthen an affirmative. See Megha-dūta, 106.

<sup>2</sup> 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.] *Sarasi-jam*, *lit.*, 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphaea*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

शकुन्तला ॥ अयतो ऽवलोक्य ॥ एमो वादेरिदपक्षवद्गुणीति तव  
 शकुन्तला ॥ अयतो ऽवलोक्य ॥ एष वातेरितपक्षवाङ्गुलीभिस्त्वर-  
 नेदि विप्रमं केसरकक्षयो । जाव णं सम्भावेमि ॥ इति परिक्रामति ॥  
 यति इव मां केशरवृक्षकः । यावद् एनं सम्भावयामि ॥ इति परिक्रामति ॥  
 प्रियंवदा । हला शकुन्तले । अव एव तावन् मुहूर्तं तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Git. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnávalí, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringāra-tilaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengálí MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanāgarī MSS., and in the commentaries of Śankara and Kāṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाच्या वल्कलं कान्तरूपं

न मनसि रुचिभङ्गं स्वल्पम् अप्यादधाति ।

विकचसरसिजायाः स्तोकनिर्मुक्तकण्ठं

निजम् द्रव कमलिन्याः कर्कशं वृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

<sup>1</sup> 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my



शकुन्तला : किञ्चिन्ममं

शकुन्तला । किञ्चिन्ममं

प्रियंवदा । आव तुष उवगदाए नदासणादो विश्व चचं

प्रियंवदा । यावत् तया उपगतया सतासनाथ इव अयं

कमररुक्मश्चो परिभाति ।

केशरवृचकः प्रतिभाति ।

respects to it.' The Keśara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in the Ratnāvalī [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindū paradise. The tree is very ornamental in pleasure-grounds. *Sambhū* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhārayāmorājarashim*, *Vikramorvaśī*, Act 1. And *Raghu-vanśa*, v., 2.; x., 56

<sup>1</sup> 'Possessed of a creeper.' This use of *sa-nātha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-nāthāḥ* 'possessed of a guardian' in *Dushyanta*. A compound verb *sa-nāthīkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the *Hitopadeśa* [line 797]. But in the present passage, *sa-nātha* is simply equivalent to *sahita*, *dwitiya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptance may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the *Vikramorvaśī*, where the same expression is applied to an arbour (*mandapa*) which is said to be *maṇi-sūlā-patta-sanātha*, 'having a slab of marble as its master,' i.e., 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat (*śīlā-talam*) is said to be *vitāna-sanātham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the *Vikramorvaśī*, where the King is said to be *Lakṣmī-sanātha*, 'possessed of Fortune;' and the hair of Urvashī is said to be *kumuma-sanātha*, 'decked with flowers;' and once in the 5th. Act, where the youth Āyus is said to be *sanātha* with reference to *dhanur-reda*. See

शकुन्तला । अदोक्तु प्रियंवदासि त्वमं ।

शकुन्तला । अतः खलु प्रियंवदासि त्वं ।

राजा । प्रियमपि तथ्यम् आह शकुन्तलां प्रियंवदा । अस्याः खलु  
अधरः किसलयरागः कोमलविटपानुकारिणी बाह्व ।

कुसुममिव लोभनीयं यौवनम् अङ्गेषु सन्नद्धं ॥ २१ ॥

अममूया । हला मन्जुलं । इयं सख्यवरवधूः सहकारस्य लया

अनमूया । हला शकुन्तले । इयं सख्यवरवधूः सहकारस्य लया  
किं नाम ह्येषा वनप्रोमिणिषि लोमानिषा । ए विमुमरिदामि ।

कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि ।

also Mālatī-mādh., p. 58, l. 2, Megha-dūta, verse 97, Mālavikāgn., p. 5, l. 9.

<sup>1</sup> 'Hence most truly art thou (named) Priyamvadā,' (i.e., Kindly-speaking). The name is made up of two words—*priyam*, 'what is agreeable,' and *rada*, 'one who speaks.' Chézy compares the Greek *μελιφθογγος*.

<sup>2</sup> 'Though agreeable (still it is) the truth (that) Priyamvadā says to Sakuntalā. Truly her under lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth like the blossom pervades her limbs.' *Sannaddham = sarvato vyāpakam*. Schol.

<sup>3</sup> 'Here is the young Mālikā [a kind of double jasmine, see page 21, note 3] named by you the Light of the Grove, the self-elected wife of the *ahakāra*.' The *Sahakāra* is a fragrant sort of Mango-tree. Its union with other plants seems a favourite idea with Kālidāsa; for in the *Raghu-vanśa* illusion is made to its marriage with the *Phalini* or *Priyangu* [viii., 60]. It is said to be a great favourite with the bees [*Raghu-vanśa*, vi., 69]. In the *Ratnāvalī*, p. 11, l. 7, it has the epithet *maṇḍalāyamāna*, 'forming a circle.' *Swayamvara-vadhū* 'a wife by self-election.' The *Swayamvara* or election for one's self' (*swayam* 'by one's self,' *vara* 'choice') was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times, the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in *Mānu*, iii., 21, etc.; but the provision which is

<sup>4</sup> Verse 21. *Āryā or GATHĀ*. (See Verse 2.)

— — — | — — — | — — || — — — | — — — | — — — | — — — |  
— — — | — — — | — — || — — — | — — — | — — — | — — — |

शकुन्तला । तदा अत्ताणमि विस्मरिस्मं ॥ लताम् उपेत्यावलीक्य  
 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलीक्य  
 च ॥ हला । रमणीएकु काले दमस लतापात्रबमिङ्गणस्स वदअरा  
 च ॥ हला । रमणीयेखलु काले ऽस्य लतापादपमिधुनस्य व्यतिकरः  
 संवृत्तो । नवकुसुमजोव्वणा वणजोमिणी । वद्धपल्लवतया उपभोग-  
 कवमं मद्दअरो ॥ इति पश्यन्तो तिष्ठति ॥

चमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samāna-jāti-guṇam varam swayam vṛṇīta*. Schol.] She is then called *swayamvārā*. In the *Mahābhārata* we have a beautiful account of the *Swayamvara* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna, p. 52); and in the *Raghu-vansa*, chap. vi., of the *Swayamvara* of Indumatī, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also *Nalodaya*, i., 30. Even the goddess *Lakshmi* is said to have exercised this privilege. See the allusion to the *Lakshmi-swayamvara* at the beginning of the 3rd. Act of the *Vikramorvaśī*.

<sup>1</sup> 'At a charming season, indeed, has the union between this pair, the (*Mālikā* or jasmine) creeper and the (*Sahakāra*) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the *Sahakāra* is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation,' hence 'union,' 'blending,' 'intertwining,' 'intermingling.' [See *Megha-dūta*, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the *Hitopadeśa*, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayā*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tā*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce,' thus, *baddhanti phalam* [*Raghu-vansa*, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ सस्मितं ॥ अणमृष्ट । जानामि किञ्चिन्मत्तं मन्त्रं ।  
प्रियंवदा ॥ सस्मितं ॥ अनसूये । जानासि किञ्चिन्मत्तं शकुन्तला  
वनजोभिणिं अदिमेत्तं पेक्षदिति ।

वनज्योत्स्नाम् अतिमात्रं प्रेक्षत इति ।

अनमृष्टा । अणम् विभावयामि । कथय ।

अनसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । अहं वनजोभिणी अणुस्वेन वा अश्वेन मन्त्रदा । यथा

प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेन सङ्गता । अपि  
नाम एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ अहं एतत्तु अन्तर्गता मणोरहो ॥ इति कलशम्

शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्

स व नृपतिः ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णचेचसम्भवा स्यात् ।

[Kumāra-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvaśī* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogyā*, 'fit,' 'capable,' 'suitable;' so *drishti-kshama*, 'capable of being seen,' 'visible.'

<sup>1</sup> *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvaśī*, *api nāma Purūravā bhaveyam*, 'would that I were Purūravas!'

<sup>2</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sambhavyate*. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātya* 'of a different (and inferior) tribe or caste.' A Brāhman might marry a *Kshatriyā*, i.e., a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvāsikta* 'head-

अथवा हतं सन्देहेन<sup>१</sup> ।

असंशयं चचपरिग्रहचमा

यद् अर्थम् अस्याम् अभिलाषि मे मनः ।

मतां हि सन्देहपदेषु वस्तुषु २०४५१.

प्रमाणम् अन्तःकरणप्रवृत्तयः<sup>२</sup> ॥ २२ ॥

anointed' [Manu, x. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *múrdhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Mann, iii., 13].

<sup>१</sup> 'But, have done with [away with] doubt.' *Atharā* is used to correct a previous thought [*pakṣhāntare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

<sup>२</sup> 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.)' The meaning is, 'If this damsel be the daughter of a Brāhmaṇ by a Brāhmaṇ or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājārshi Viśwāmitra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Brāhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmā. They wore a girdle of *múrvā* and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahābhārata relates that they were exterminated by Paraśu-Rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that,



उज्झिन्नं वक्ष्यते मे मधुकरोऽभिर्वर्तते ॥ इति भ्रमरबाधां नाटयति ॥  
 उज्झित्वा वदनं मे मधुकरोऽभिर्वर्तते ॥ इति भ्रमरबाधां नाटयति ॥  
 राजा ॥ ससृहं विलोक्य ॥ साधु बाधनमपि रमणीयम् अस्याः  
 यतो यतः षट्चरणोऽभिवर्त्तते  
 ततस् ततः प्रेरितलोललोचना ।  
 विवर्त्तितभूर् इयम् अद्य शिञ्चे  
 भयाद् अकामापि हि दृष्टिविभ्रमं ॥ २३ ॥  
 अपिच ॥ सामूयमिव ॥  
 चलापाङ्गां दृष्टिं स्पृशसि वज्रशो वेपथुमतीं  
 रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।  
 करं व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं  
 वयं तत्त्वान्वेषान् मधुकर हतास् त्वं खलु हृती ॥ २४ ॥

<sup>1</sup> *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, i.e., 'a bee.'

<sup>2</sup> Literally, 'turns towards,' 'attacks,' 'assaults.'

<sup>3</sup> 'Good! even her repulse is charming.'

<sup>4</sup> 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmāt sthānāt*, 'from that place.' Sankara. *Ṣaṭ-charana*, 'a six-footed insect,' 'a bee.' *Dṛishti-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛishti-vilāsa*. Sankara.]

<sup>5</sup> 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

शकुन्तला । एषमो विष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे  
 शकुन्तला । न एष धृष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे  
 केन पदमिच्छेत् ॥ ३८ दृष्टो विरमति । अन्यतो गमिष्यामि ॥  
 खित्वा सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हला परित्रायध्वं  
 परित्रायध्वं माम् अनेन दुर्विनीतेन दुष्टमधुकरेण अभिभूयमानां ।  
 उभे ॥ सखितं ॥ के आवां परित्रातुं । दुष्यन्तम् आक्रन्द । राज

रचितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Bráhmání woman or a Kshatriyá woman, thou art in the act of enjoying her charms.' *Vyádhunatyádh* genitive ease of the pres. part. fem. agreeing with *asyádh* understood. *Dhú* with *ri* and *á* 'to shake about.' The 5th conjugation rejects the nasal in this participle, Pāṇini, vii., 1, 80. *Rati-sarva-svam* = *ratí-nídhānam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khadya-sarva-svāh*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshtha*, 'the upper lip.' *Adharam pívasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pátum pravṛittá* [Vikramorvaśi, Act 4], and *adhara-madhu* (the nectar of the lip) *pívasi*. [Bhartri-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛit* = *kṛitártha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

<sup>1</sup> Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

<sup>2</sup> 'Who are we to rescue you?' i.e., Who are we that we should be able to rescue you? What power have we to rescue you? [*árayoh ko 'dhikára*, Śāṅkara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*ká tvam visrashtavyasya*, etc.) it is explained by Kāṭavema to mean *na prabhu*, *aváśa*, 'not having the power.' All the Devanāgarī MSS. read *parittādam* [Sans. *paritrātum*], but the Bengálí read *parittāne* [Sans.





राजा ॥ शकुन्तलाभिमुखो भूत्वा ॥ अपि तपो वर्धते ।

॥ शकुन्तला साध्वसाद् अवचना तिष्ठति ॥

अभिमूढः । दर्शितः । अतिथिविशेषलाभेन । हला शकुन्तले ।

अनमूया । इदानीम् अतिथिविशेषलाभेन । हला शकुन्तले ।

गच्छ उटजं । फलमिश्रम् अर्घम् उपहर । इदं पादोदकं भविष्यति ।

occurs in the beginning of the 4th. and 5th. Acts of the Vikramorvasī. Cf. also Málavik., 55, 19; 56, 4.

<sup>1</sup> 'I trust your devotion prospers,' 'does your devotion prosper?' 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Bráhmaṇ. According to Manu, the word *kuśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also Rámáyana, I., lii., 4.

<sup>2</sup> 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindús by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahá-yajñáh*), under the title of *nṛi-yajña* or *manushya-yajña* 'the man-sacrament.' Brahmá, Prajápáti, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [Vishnu Purána, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [Vishnu Purána, p. 305. Hitopadeśa, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. Vishnu Purána, 308.]

<sup>3</sup> The *argha* or *arghya* was a respectful offering to Bráhmaṇs of rice, Dárbá-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. Cf. Rámáyana, I. xx., 9, 10. See also Wilson's note to Megha-dúta, verse 1. *Upahara* = *ánilya prayachekha*, 'having fetched, present.'

<sup>4</sup> 'This (which we have brought with us for watering our plants) will

राजा । भवतीनां सूनृतयैव गिरा कृतम् अतिथ्यं ।

प्रियंवदा । तेषां हि भूमिषि पक्का असीत् शयनं सन्तु वृत्तयश्चैव सा

प्रियंवदा । तेन हि अस्यां प्रच्छायशीतलायां सप्तपण्वेदिकायां

मृदालस्यं त्रयविभित्तं परिश्रमविनोदं करोतु आर्यः ।

मुहूर्तम् उपविश्य परिश्रमविनोदं करोतु आर्यः ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishnu Purāṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *erikshārtham ānītam ulakam*. Schol.

<sup>1</sup> *Sūnritā gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyam satyan-cha vachanam*). This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnritā*) are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

<sup>2</sup> 'On the raised-seat under the Saptaparna-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śāṅkara, *prachhāya* = *prakṛiṣṭā yā chhāyā*, 'excessive shade.' The other Commentators explain it by *prakṛiṣṭā chhāyā yatra dēśah*, 'a place where there is excessive shade,' and by *prakṛiṣṭā chhāyā yasyāḥ*, 'having excessive shade.' A parallel passage occurs in the Mālavikāgni-mitra, page 3, line 20, '*prachchhāya-śītale śilāpattake nisannū*,' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that *chhāyā* becomes *chhāya*. [See page 5, note 1, and Raghu-vanśa, iv., 20; xii., 50. Megha-dūta, verse 103. Pāṇini, ii., 4, 22, 25.] *Sapta-parṇa*, 'a tree having seven leaves on a stalk' (*Echites scholaris*), called also *vishama-chhada*, 'having an odd number of leaves,' and *vishāla-twach*, 'having a broad bark' [Raghu-vanśa, iv., 23.] *Vedikā* = *vīśrāma-sthānam*, 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Saptaparna-tree. *Sapta-parṇa*-

राजा । नूनं यूयम् अथनेन कर्मणा परिश्रान्ताः ।

अनसया । हला शकुन्तले । उचितं नः पर्युपासनम् अतिथीनां ।

अत्र उपविशामः॥ इति सर्व उपविशन्ति ॥

शकुन्तला ॥ आत्मगतं ॥ किं नु खलु इमं जनं प्रेक्ष्य तपोवनवि-

रोधिनो विकारस्य गमनीयास्मि संवृत्ता ।

राजा ॥ सर्वा विलोक्य ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।

प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । को नु खलु एषः । चतुरगम्भी-

*ndamno vrikshasya tale nirmita ya cedika.* Śāṅkara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

<sup>1</sup> *Ātma-gatam* and *śiva-gatam* (lit., 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakāśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

<sup>2</sup> 'How now! can it really be that, having looked upon this man, I am become susceptible of [lit., accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikāra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsadyam*, 'disdainfully,' and is equivalent to *katham eva jātam*, 'How can it have happened;' Schol.

<sup>3</sup> *Janāntikam*, 'aside to a person standing near.' This is a theatrical

गाकिदी मधुरम् आलपन् प्रभाववान् इव लक्ष्यते ।

राक्षतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते ।

अनसूया । सखि । ममापि अस्ति कौतूहलं । प्रक्षयामि तावद् एनं

॥ प्रकाशं ॥ अर्थस्य मधुरालापजनितो विश्वासो मां मन्त्रयति ।

॥ प्रकाशं ॥ आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयति ।

कतमो आर्यो राजर्षिवंशोऽलङ्घियते । कतमो वा विरहपर्यु-

कतम आर्येण राजर्षिवंशोऽलङ्घियते । कतमो वा विरहपर्यु-

direction something similar to *ātma-gatam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatāka*), being a mutual speech (between two), is called *jantūlikam*.' Śāṅkara and Śāhita-Darṣ., 177.

<sup>1</sup> 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively,' 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuraṁ ālapanam*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram piam*; but *piam* belongs properly to the margin.

<sup>2</sup> *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

<sup>3</sup> 'What race of royal-sages is adorned by your honour?' A *Rājārshi* is a king or man of the Kshatriya and military class who has attained to the rank of a *Rishi* or saint by the practise of religious austerities. Such were Ikshvāku, Purúravas, Dushyanta, etc. There are six other classes of *Rishis*. [See the word 'Saint' in the English and Sanskrit Dictionary.] The *Rājārshi* is inferior to the *Brahmarshi* or 'Bráhmaṇ-saint,' but it was possible for a *Rājārshi* to raise himself to the rank of the latter, and therefore to the state of a *Bráhmaṇ*, by very severe penance, as exemplified in the story of the celebrated Viśvámitra, son of Gádhi, and father of <sup>S</sup>akuntalā. [See *Rāmāyaṇa*, I., xx., 20; lxv., 18. *Astra-śikshā*, 118.]

शकुञ्जनः कृतो देशः । किन्निमित्तं वा सुकुमारतरो ऽपि तपोवन-

गमनपरिश्रमस्य आत्मा पदम् उपनीतः ।

शकुन्तला ॥ आत्मगतं ॥ हृदय । मा उताम्य । एषा त्वया

चिन्तितम् अनमूया मन्त्रयते ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं वात्मापहारं करोमि । भवतु । एवं तावद् एनां वक्ष्ये ॥ प्रकाशं ॥ भवति । यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविघ्नक्रियोपलभ्याय धर्मारण्यम् इदम् आयातः ।

<sup>1</sup> 'With its people regretful by separation' *i.e.*, by your absence.

<sup>2</sup> 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?'

<sup>3</sup> 'O my heart! be not uneasy, this Anasūyā is giving utterance to all thy thoughts,' *i.e.*, is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

<sup>4</sup> 'Or how shall I make concealment of myself?' *i.e.*, How shall I hide my real character? how shall I dissemble? *Apahāra* is equivalent to *rañchanam*, 'deception,' [Kāṭav.] or rather to *nihvara* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanāgarī MSS. agree in reading *apahāra*. The Bengālī have *parihāra*, which is also explained by *sangopanam*. The oldest Bengālī MS. [1060, E. I. House] omits the words from *katham vā to karomi*.

<sup>5</sup> 'O lady!' voc. case of *bhavati*. According to Manu, a Brāhmaṇ is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

<sup>6</sup> 'I, that very person who was appointed by his majesty, the descendant

अनसूया । सनाथा इदानीं धर्मचारिणः ।

अनसूया । सनाथा इदानीं धर्मचारिणः ।

॥ शकुन्तला शृङ्गारलज्जां निरूपयति ॥

शकुन्तला । शृङ्गारलज्जां निरूपयति । शकुन्तला । शृङ्गारलज्जां निरूपयति ।

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत्<sup>१</sup> ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत्<sup>१</sup> ।

सख्यौ । इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rākshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rāmāyana, I. xx., xxi., xxxii., and the end of Act 3. of this play].

<sup>१</sup> See page 26. note 1.

<sup>२</sup> 'Understanding the gestures of both,' i.e., of Śakuntalā and Dushyanta. *Ākāra* = *cheshtā* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

<sup>३</sup> 'What if he were (near at hand)?' i.e., If he were near at hand, what would he do? Schol.

<sup>४</sup> 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e., He would do worldly

शकुन्तला । युवाम् अपेतं । किमपि हृदये कृत्वा मन्त्रयध्वं । न वां

वचनं श्रोष्यामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं किमपि पृच्छामः ।

सख्यौ । आर्य । अनुग्रह इव दयम् अभ्यर्थना ।

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि वर्त्तते । इयं च वः सखी  
तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śāṅkara explains *sarva-svām* by *phala-mūlādikam*, 'fruits, roots, and other necessities of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rāmāyaṇa, I., lii., 16, and Ixi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession and treasure.

<sup>1</sup> 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hṛdaye* or *manasi kṛi* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rāmāyaṇa, II., 64, 8.] *Apetam* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

<sup>2</sup> *Sakhī-gatam*, 'relating to your friend.' [Śakuntalā-vishayakam : Schol.] This use of *gata* is noticeable, see the note to *ātma-gata*, p. 37, note 1. Only one Devanāgarī MS. reads *bharatyaṇ*; but this is supported by the oldest Bengālī, which also adds *kinapi*.

<sup>3</sup> 'His reverence Kāśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śāṅkara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kāṭavema by *brahmacharyam*, 'the practice of continence.'



अमसूया । सखाद् अज्जो ! अथ कोऽपि कोशिकोऽपि गोत्रना-  
 मसूया । शृणोतु आर्यः । अस्ति कोऽपि कौशिक इति गोत्रना-  
 मसूया । मन्त्रोपायां राजसूया ।

मधेयो महाप्रभावो राजर्षिः ।

राजा । अस्ति । श्रूयते ।

<sup>1</sup> 'There is a certain Rájarshi [or royal-sage, *i.e.*, both king and saint] of great majesty, whose family name [patronymic] is Kausika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyana, I., li. lxv., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishnu Purāṇa the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśi] was Amávasu. Thence in direct succession came Bhíma, Kāñchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśámba and Kuśa-nátha, but Gádhi was the son of Kuśámba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśámba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśámba's son. Gádhi had a daughter, Satyavati, who married a Bráhmaṇ named Richika, son of Bhrigu. This Richika—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Richika had a son, the sage Janadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavati, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं नौ प्रियसख्याः प्रभवम् अवगच्छ । उज्झितायाः

शरीरसंवर्धनादिभिस् तातकाश्रयो ऽस्याः पिता ।

राजा । उज्झितशब्देन जनितं मे कौतूहलं । आमूलाच् छ्रोतुम्  
इच्छामि ।

अनसूया । शृणोतु आर्यः । गौतमीतीरे पुरा किल तस्य राज-

र्षेर् उये तपसि वर्तमानस्य किमपि जातशङ्कैर् देवैर् मेनका नाम

अप्सराः प्रेषिता नियमविघ्नकारिणी ।

chandra appeared on the field and became the pupil of Viśwāmītra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyana he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menakā, which led to the birth of Śakuntalā; and for many thousand years more before he became a Brāhmaṇ. It was not till after this period that he became the preceptor of Rāma-chandra, but no chronological inconsistency is too great for Hindū mythology.

<sup>1</sup> 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' i.e., a father. Schol.

<sup>2</sup> 'The story of Viśwāmītra, as told in the Rāmāyana, is briefly this. On his accession to the throne in the room of his father Gādhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vāśiṣṭha one of the ten Brahmādikas or Prajāpatīs, sons of Brahmā. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Brāhmaṇical classes) which ended

राजा । अख्येतद् अन्यसमाधिभीरुं देवानां ।

अनसूया । ततो वसन्तावतारसमये ऽस्या उन्मादचिह्नं रूपं प्रेक्ष्य<sup>२</sup> ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhmaṇ. The Rámáyana goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájārshi [I., lvii., 5], Rishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vaśishṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Rishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Trisanku to the region of the stars, and in saving Śunahsephas, the son of his own brother-in-law Richika, out of the hands of Indra, to whom he had been promised by King Ambarisha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyana records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Rishi having come to himself, extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region.

<sup>1</sup> 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [*Apsaras*], such as Menaká, Rambhá, and Urváśi, who were called his 'weapons' [*Indrasya praharāṇāni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

<sup>2</sup> 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यर्द्धाङ्गे लज्जया विरमति ॥

राजा । परस्ताद् अवगम्यत एव<sup>१</sup> । सर्वथाप्सरःसम्भवेष्टा ।

अनसूया । अथ किं<sup>२</sup> ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।

अन प्रभांतरलं ज्योतिर् उदेति वसुधातलात् ॥ २६ ॥

intoxicating beauty [form] of that (nymph).’ The commentators consider *casantodāra* to be a compound of *casanta* and *udāra*; but *odāra* is a legitimate Prākṛit contraction for *acatāra*, although *avadāra* would be equally correct. Compare *odansayanti* for *aratansayanti* [p. 5, note 3], *hodi* for *havadi* or *bharati*, *jedi* for *jayadi* or *jayati*, etc. Lassen’s *Instit. Prāk.*, p. 176. *Acatāra* is derived from *acatṛi*, ‘to descend,’ and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, ‘the Spring,’ often personified as a deity. See a passage in the 2nd. Act of the *Vikramorvaśī*, *Pekkhadu bhavam vasantā-cadārashūdan assa ahirā-mattañam pamadaraṇassa*, ‘let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.’ *Unmādayitṛikam* [Kāṭavema] is for *unmādayitṛi*, the neuter of the causal noun of agency, ‘that which causes to go mad or be intoxicated’ [*adhairya-janaka*, ‘causing unsteadiness,’ Schol.]

<sup>१</sup> ‘What (happened) afterwards is quite understood’ [or guessed by me.] According to Pānini (v. 3. 27) the affix *tāt*, in words like *parastāt*, *adhastāt*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastāt* is equivalent to *para-crīttāntah*, ‘the rest of the story,’ ‘the subsequent particulars.’

<sup>२</sup> ‘Exactly so,’ ‘how can it be otherwise?’ *Athakim* is a particle of assent.

<sup>३</sup> ‘It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsarah-sambharatvam* is the nominative case to *upapadyate*, Schol. According to Kāṭavema, *prabhā-tarālam*

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ लब्धावकाशो मे मनोरथः । किन्तु सख्याः  
परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

प्रियंवदा ॥ सखितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

पुनरपि वक्तुकाम इव आर्यः ।

पुनरपि वक्तुकाम इव आर्यः ।

[*prabhayā chanchalam*] *jyotiḥ*, is a periphrasis for *vidyut*, 'lightning'; but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See *Megha-dūta*, verse 40.

<sup>1</sup> 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Brāhmaṇī woman, [*asavarnatva-niścayāt*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Atakāśa* means 'free course, 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhivakāśā me prārthanā*. Kāṭavema there explains it by *labdhāśrayah* or *sārtho me manorathah*.

<sup>2</sup> 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [see page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇīto na vā*. Kāṭav.). Śankara interprets *vara-prārthanā* by *svāmyabhilāsha*, 'wish for a husband.' *Dhṛita-dwaidhī-bhāva-kātaram* is a complex *Dwandwa* compound. *Dwaidhī-bhāva*, 'a state of difference, distraction, doubt.'

<sup>3</sup> 'Looking with a smile at Śakuntalā, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.] All the Devanāgarī MSS. have this latter clause. *Nāyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *nāyikā*, the heroine or female who is the object of his admiration and love. So Romeo, in *Shakespeare*, would be the *nāyaka*, and Juliet the *nāyikā*. According to Śankara and Kāṭavema, in every Hīndū play there is also a *prati-nāyaka*, or 'antagonist of the hero,' and an *upā-nāyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलो-  
भाद् अन्यदपि प्रष्टव्यं ।

प्रियंवदा । अलं विचार्य । अनियन्त्रणानुयोगस् तपस्विजनो नाम<sup>३</sup>  
राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् अप्रदानाद्  
व्यापाररोधि मदनस्य निषेवितव्यं ।

अत्यन्तम् आत्मसदृशेक्षणवत्तमाभिर्  
आहो निवर्त्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

<sup>१</sup> 'Śakuntalā threatens [reproves] her friend with her finger,' i.e., makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Ātmano vṛiddā-janaka-sva-vṛittāntodghātanam. Kāṭavema.*) According to Śankara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajāna-kathā-śūśrūṣhur api vahis tad-anyathā. Śankara.*

<sup>२</sup> 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

<sup>३</sup> 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantranānuyoga* is equivalent to *anīyama-prāśna*, 'one to whom a question may be put without any restraint or ceremony.' *Kāṭavema. Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *tva* and *ya*, thus *alam dattvā*, 'enough of giving,' or 'having given, it is enough;' so *khalu pītvā*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengālī MSS. read '*alam vichāritena*.'

<sup>४</sup> 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

प्रियंवदा । आर्य । धर्मचरणेऽपि परवशो ऽयं जनः । गुरोः पुनर-  
मे अणुरूपवरप्रदाने सङ्कल्पे ।

अस्या अनुरूपवरप्रदाने सङ्कल्पः<sup>१</sup> ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary (*āho*), will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Bochtlingk remarks that *sakhiṃ te jñātum icchhāmi kim anayā*, etc., is equivalent to *jñātum icchhāmi kim sakhyā te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahābh., iii., 269. *Vaikhānasa*, anything relating to a *vaikhānasa* or hermit, *tena kṛitam proktam vā vratam vaikhānasam, tattu nigatāranya-rāsa-rūpam*, 'the vow which is performed or enjoined by him is called *vaikhānasa*, and that consists in always living in the woods.' Śaṅkara. *Apradānāt* – *pradāna-paryantam*, or *devādhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*ṛitoh prāk pradānakāla*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyāpāra-rodhi madanasya -kāma-kriyā-nivārahakam*, 'hindering amatory actions.' According to *Kāṭavema ātma-saṁyāsekṣhaṇa-vallabhābhir* may be optionally resolved into *ātma-saṁyāsekṣhaṇa-vallabhā ābhir*. *Āho*, a particle of doubt or asking, is said by the commentators to be used *pakṣāntare* or *vikalpe*, i.e., antithetically, or, in stating an opposite alternative.

<sup>१</sup> 'Even in the practice of religious duties this person [Śakuntalā] is dependant on (the will of) another [*riṣi*, Kanva]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdēna dharmā-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना ।

भव हृदयसाभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आशङ्कमेवद् अग्निं तद् इदं स्पर्शचमं रत्नं ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अनसूये अहं गमिष्यामि ।

अनसूया । किञ्चिन्मित्रं ।

अनसूया । किञ्चिन्मित्रं ।

*charanasya siva-chhanda-karanīyatvam śuchitam*, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Kāṭavema. Amara-Sinha explains *sankalpa* by *mānasam karma*, 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit, only applies to the adjective.

<sup>1</sup> 'This prayer is not difficult of realization,' i.e., A suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanā-sādhena tad-rishayo raro lakshyate*: Kāṭavema. According to this, it would appear that the word *prārthanā* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

<sup>2</sup> 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirṇaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karaṇa* [line 5], is there used for *hṛdaya*. *Yad [Śakuntalā-rūpam vastu] agnim tarkayasi*, 'The thing, [viz., Śakuntalā] which thou imaginedst fire.' Śāṅkara. The power of a Brāhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhaṭṭi, i., 23. Mahābh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalā to have been a Brāhmanī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kshamaṁ = samparka-yogyam* [see page 28, note 1, at end].

Verse 28. *ĀRYĀ or GĀTHĀ*. (See Verse 2.)

— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — |



शकुन्तला । इमं असम्बद्धप्रलापिणिं विश्ववदं अज्जाए गोद  
 शकुन्तला । इमाम् असम्बद्धप्रलापिणीं प्रियंवदाम् आर्यायै गौत-  
 मीए णिवेददस्स ।  
 न्ये निवेदयिस्सामि ।

अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विस्मृत्य  
 भस्करन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्राप्यते ।

खच्छन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

राजा ॥ गृहीतुम् इच्छन् निगृह्यात्मानम् आत्मगतं ॥ अहो चेष्टा-  
 प्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।

स्यानाद् अनुचलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २६ ॥

<sup>1</sup> *Asambaddha*, properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

<sup>2</sup> Compare note 2, page 35. Śankara quotes an aphorism of Bhrigu, 'Who-soever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brāhman.'

<sup>3</sup> 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanāgarī MSS. The Bengālī have, *Uthāya jighrikshur iva ichchhām nigrihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalā, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengālī reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

<sup>4</sup> 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

— — | — — | — — || — — | — — | — — | — — | —  
 — — | — — | — — || — — | — — | — — | — — | —

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हृष्या ण दे ज्ञासं गन्तु ।

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हृष्या न ते युक्तं गन्तु ।

शकुन्तला ॥ सधूमङ्गं ॥ किञ्चिन्मिन्त ।

शकुन्तला ॥ सधूमङ्गं ॥ किञ्चिन्मिन्त ।

प्रियंवदा । कथमेवमप्यप्यार्थं दे धारयसि मे । एहि तावत् । आत्मानं

निरुध्य । न ह्यसिद्धिर्नामिदं न चत्वाद् एनां निवर्तयति ॥

मोचयित्वा ततो गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

राजा । भद्रे । वृचसेचनादेव परिआन्ताम् अचभवतीं लक्षये ।

तथा ह्यस्याः

स्रस्तांसाव् अतिमात्रलोहिततलौ बाह्व घटोत्सेपणाद्

अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बद्धं कर्णश्रीषरोधि वदने घर्माश्रमां जालकं

बन्धे स्तम्भिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e., 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayena* = *kula-maryādayā*: [Śāṅkara] and *sauśīlyena*: [Kāṭav.], 'by family honour,' 'by honourable, gentlemanly feeling.' *Vārīta-prasara* = *niruddha-gamana*.

<sup>1</sup> 'With a frown.' The *bhrū-bhaṅga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumāra*, 'very delicate.' Under this head are included all coquettish glances of the eye: Śāṅkara. See page 32, note 4, and Megha-dūta, verse 73.

<sup>2</sup> 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *mahyam* for *me*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

<sup>3</sup> 'For her arms have the shoulders drooping, and the lower part [forc-

तद् अहम् एनाम् अनृणां करोमि ॥ इत्यङ्गुलीयं दातुम् इच्छति ॥

॥ उभे नाममुद्राक्षराण्यनुवाच परस्परम् अवलोकयतः ॥

राजा । अलम् अस्मान् अन्यथा सम्भाव्य राज्ञः प्रतिग्रहो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the *śirisha* in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Bāhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *praganda*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshthā*, commonly called the fore-arm, extending from the elbow to the wrist [see *Amara-kosha*, pp. 149, 150]. *Atilohita-talau* is a *Bahuvrīhi* compound, in agreement with *bāhū*; *talau* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śāṅkara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramāṇādika* = *svābharika-mānād adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [see page 28, note 1]. *Jālakam*, properly a 'net-work'—hence, 'a collection [*saṃūha*, Schol.] or assemblage of anything.' Śāṅkara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *śvedam ānana-vilagna-jālakam*: *Raghu-vaṃśa* ix. 68. *Karṇa-śirisha-rodhi* [see page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Sthirī-karṇāt*: Śāṅkara. *Sanślesha-kāritvāt*: Kaṭav.] A similar idea occurs in the *Megha-dūta*, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śirisha*: [*Megha-dūta*, verses 69, 46.] *Paryākulāḥ* = *vikīrṇāḥ*, 'scattered.'

<sup>1</sup> This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijnāna* or token of recognition.

<sup>2</sup> 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rājā iti kṛtvā*, 'Thinking to them-

राजपुरुषं माम् अवगच्छथ ।

प्रियंवदा । नेण हि णारिहदि एदं अङ्गुलीअअ अङ्गुलीविआअ ।  
प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीवियोगं ।

आर्यस्य वचनेन अनृणा इदानीम् एषा ॥ किञ्चिद्विद्वत् ॥ हलाशकुन्तले  
माददामि अणुअण्णिण अण्णिण अहंवा महाराजम् । गच्छ दानिम् ।  
मोचितामि अनुकम्पिना आर्येण अथवा महाराजेन । गच्छ इदानीं ।

शकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविष्यामि ॥ प्रकाशं ॥ का

त्वं विस्मृष्यस्य रोद्धव्यस्य वा ।

selves,' 'This is the king.' Kātavema]. All the Devanāgarī MSS. read *udma-mudrāksharāni*. *Mudrā* is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' *nāma-mudrā*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the *Mālavikāgnimitra*, [p. 5, l. 9, and 48, 4.] *udga-mudrā-sanātham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' *Anuvāchya* = *patitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

<sup>1</sup> 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathā sambhūya* = *alam anyathā sambhāvanayā*, [see page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguliyakam mayi dattam*: Śaṅkara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rājnah* [or *nripasya*] *na pratigrihītyāt*, 'Let him not receive any gift from the king.' *Manu* iv., 84. *Pratigraha* is 'that which is received' [*pratigrihyate*]; hence, any gift.

<sup>2</sup> All the MSS. have either *nāruhadi* or *nāhadi* for the Sanskrit *nārhati*, but the above is correct according to Lassen's *Instit.*, Prāk., p. 193, 10.

<sup>3</sup> 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम्  
अस्याम् एवम् इयमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे  
प्रार्थना । कुतः ।

वाचं न मिश्रयति यद्यपि मे वचोभिः .

कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः ॥ ३१ ॥

नेपथ्ये । भो भोस्तपस्विनः । सन्निहितास् तपोवनसत्त्वरचायै भवतः ।

प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःखन्तः ।

to be held back?' i.e., 'What power have you to send me away or keep me back?' *Kā = na prabhuh, avāśa*: [Kātav.] i.e., 'You have no right or power.' [see page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prākṛit. The idiom of Sanskrit would require, *visarjanāya rodhandya vā*, 'for loosing or binding.'

<sup>1</sup> 'My wish has found (free) scope,' i.e., I am at liberty to indulge it. *Prārthanā = manoratha*: Kātav. [See p. 46, note 1].

<sup>2</sup> *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

<sup>3</sup> 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Daddati* [nikshipati: Kātav.] *karnam*, i.e., *avahitā, tatpara āsti*, 'she is very attentive': Śāṅkara. *Kāma*, 'Well!' 'Granted!' explained by *atyartham* and *nischitam*: see page 24, line 1.

<sup>4</sup> 'Be ye near at hand to protect the animals of the penance-grove.' *Sattva = jantu*, 'an animal': Śāṅkara. Bochtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.

तुरगखुरहतस्तथा हि रेणुर्  
 विटपविषकजलाद्रवस्त्रासेषु ।  
 पतति परिणतारूपप्रकाशः  
 शूलभसमूह इवाश्रमद्रुमेषु ॥ ३२ ॥

**अपि च**

तीव्राघातप्रतिहततस्स्कन्धलग्नकौदन्तः  
पादाङ्गघटततिवलयसङ्गसञ्जातपाशः ।  
मूर्त्ती विघ्नस्तपस इव नो भिन्नसारङ्गयूथो  
धर्मारण्यं प्रविशति गजः स्यन्दनालीकभीतः ॥ ३३ ॥  
॥ सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

राजा ॥ आत्मगतं ॥ अहो धिक् पौरा असदन्वेषिणस् तपोवनम्  
उपरुन्धन्ति । भवतु । प्रतिगमिष्यामस् तावत् ।

<sup>1</sup> 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkaleshu* see page 17, note 2. *Aruna* is the glow either of sun-rise or sun-set, more usually the former. *Parinatāruna*, as explained by Kātavema, is the evening [*śayantana*] redness of the 'sun, in contradistinction to the *arunodaya* or dawn. *Śalabha-samūha* = *patanga-nivaha*, 'an assemblage of grasshoppers.'

2 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of the hedge of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *tivraghātāt abhimukha-taru-skandha-bhagnaika-danta*, 'with a violent blow having broken one tusk

Verse 32. *PUSHPITÁGRĀ*, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

~~~~~ || ~~~~~

Verse 33. MANDÁKRÁNTÁ (variety of ATYASHŪṬI). See Verse 15.

सख्यौ । अञ्ज दमिणा आरण्यवृत्तन्तेन पञ्चाउभयः । अनुजा-  
सख्यौ । आर्य अनेन आरण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजा-  
गात्रिणो उदयगमनाम् ।

नीहि न उदयगमनाय ।

राजा ॥ ससम्भ्रमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न  
भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सख्यौ । अञ्ज असम्भावितादिचिस्कारं भूयोऽपि प्रेक्षणनिमित्तं  
सख्यौ । आर्य असम्भावितादिचिस्कारं भूयोऽपि प्रेक्षणनिमित्तं  
लज्जामहे । अञ्ज । अञ्ज ।

लज्जामहे आर्य विज्ञापयितुं ।

against the trunk of a tree standing in his way.' For *pāda* Kātavema reads *kroḍa*, 'the breast.' *Valaya* = *veshtana*, 'anything that surrounds and encloses; as a hedge, a fence;' *vrutati-valaya* is the hedge of creepers surrounding the hermitage. *Pāsa* = *bandhana-rajju*, 'a binding-rope.' Schol. *Murto* = *mūrtimān*, 'possessed of a body, incarnate;' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sāraṅga-yūthah* is a Bahuvrīhi compound, in agreement with *gajah*, i.e. an elephant (*yena*) by whom (*sāraṅga-yūtham*) the herd of deer (*bhinna*) has been scattered [*vikīrṇam*]. Kātavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the *Ratnāvali*, page 27.

<sup>1</sup> 'By this forest-incident.' *Vṛttānta* often has the sense of 'incident,' 'event,' 'occurrence.'

<sup>2</sup> There is no dative case in *Prākṛit*, the genitive is used to supply its place.

<sup>3</sup> *Vijñāpayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhāvitātithi-satkāro bhūyo prekshaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this

राजा । मा मैवं । दर्शनेनैव भवतीनां पुरस्कृतो ऽस्मि ।

शकुन्तला । अनसूये । अभिनवकुशसूच्यां परिचतं मे चरणं । कुर-

वकशाखापरिलम्बं च वल्कलं । तावत् परिपालयतं मां । यावद् एनन्मो-

चयामि ॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां

निष्क्रान्ता ॥

राजा । मन्दौत्सुक्यो ऽस्मि नगरगमनं प्रति । यावद् अनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेश्यामि । न खलु शक्नोमि शकुन्तला-  
व्यापाराद् आत्मानं निवर्तयितुं । मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhāvita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

<sup>1</sup> 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *satkṛita*, 'hospitably entertained.'

<sup>2</sup> 'By the point of a young kuśa (leaf).' *Sūchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

<sup>3</sup> A species of Jhintī or Barleria, with purple flowers and covered with sharp prickles.

<sup>4</sup> 'Pretendedly delaying,' i.e., Making some pretext for lingering.

<sup>5</sup> 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-viś*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. *Manu*, vii., 188. *Raghu-vanśa*, v., 42.

<sup>6</sup> 'From occupying myself about Śakuntalā.' *Śakuntalā-gochara-pravar-tandāt*: K. *Śakuntalā-vivīdha-cheshtitatwāt*: Ś.



गच्छति पुरः शरीरं धावति पश्चाद् असंसृतं चेतः ।

चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमो ऽङ्कः ॥

<sup>1</sup> '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' *Purāḥ*, i.e., *Agrataḥ sandm prati*, 'Forward towards (my) army.' *Pāśchāt*, i.e., *Prishthataḥ śakuntalām prati*: K. *Asanstutam* = *aparichitam*, *avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengālī MSS. read *asansthitam* (= *avyavastham*) 'restless, unstable, ill-regulated.' *Chindāśukam* = *china-desa-bhava-vastra-viśeṣaḥ*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — | —  
— — | — — — | — — || — — — | — — | — — | — — | —

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषयो विद्दकः ॥

विद्दकः<sup>१</sup> ॥ निःश्वस्य ॥ भो दिष्टं । एतस्य मृगयाशीलस्य राज्ञो

वयस्यभावेन निर्विषोऽस्मि । अयं मृगः । अयं वराहः । अयं शार्दूल इति

<sup>१</sup> The word *Vidushaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocose companion and confidential friend of the *ndyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Bráhmaṇ, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired (*palitah*), hump-backed (*kubjah*), lame (*khaijūh*), and with ugly features (*vikṛitānanah*); that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments (*antah-pura-charah*; see Wilson's Dramatic System, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidúshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hind drama. He is called by Śankara the *upandya* of the piece, or the *ndyakasya upandyakah*, a kind of sub-hero, or assistant to the hero: see page 46, note 3. Kālavema says, 'The Vidúshaka

मञ्जुशैवि शिखरिणमवाच । अतः पश्य । तद् अङ्गिरसोऽश्वत्थः ।  
 मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिषु आहिण्ड्यत अट-  
 वोदोऽपि । इति । इत्येतत् । इत्येतत् । इत्येतत् । इत्येतत् । इत्येतत् ।  
 व्या अटवीं । पञ्चसङ्करकषायाणि कटूणि गिरिनदीजलानि पीयन्ते ।  
 अत्रापि । अत्रापि । अत्रापि । अत्रापि । अत्रापि ।  
 अनियतवेलां शूल्यमांसभूयिष्ठ आहारोऽश्नते । तुरगानुधावन-

is the name for a ridiculous childish man (*māṇavaka*), who is always at the side of the hero (*nāyaka-pārśwa-parivartī*). He is the companion of his sports and promoter of his amusement (*hāsyā-kāri-narma-suhṛd*, or, *narmasachiva*). In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince (*yuva-rāja*) and the army in the second; the Vidūshaka, the parasite (*pīṭamarḍa*), and the pimp (*vīṭa*), in the third.' For an account of the *Vīṭa*, see Wilson's Dramatic System of the Hindūs, page xlvii.

<sup>1</sup> 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' 'Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age (*vayas*). *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-rāji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [see Wilson's Dict.] Bopp, in his Glossary, observes that *rāji*, in composition, signifies 'region,' and that *vana-rāji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *rāji* occurs, is *nila-rājayah*, 'dark lines or rows (of clouds):' [verse 2 of the *Ritu-sanhāra*.] As most of the synonyms for *rāji*, such as *paddhati*, *sarani*, *dli*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *rāji*. *Ahindyate*, pres. pass. of *hind* or *hid*, with prep. *ā*, 'to wander about:' a very uncommon root: understand *asmābhih*, 'by us.' The *Prākṛit*, and not the *Sanskṛit*, is answerable for the collocation of words in this sentence. ●

<sup>2</sup> 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कण्डितसम्भे रात्रावपि निकाशं शयितव्यं नास्ति । ततो महति एव

प्रत्यूषदास्याः पुत्रः शकुनिलुब्धकीर् वनग्रहणकोलाहलेन प्रतिबोधि-

तोऽस्मिन् इयता इदानीमपि पीडा न निष्क्रामति । ततो गण्डस्थ उपरि

पिटका मंठत्ता । ह्यः किल अस्मासु अवहीनेषु तत्र भवतो मृगानु-

of meat roasted on spits, is eaten.' *Katu*, 'pungent,' 'ill-scented.' *Sūlyamānsa*, 'roast meat,' 'meat cooked on a spit.' *Bhūyishtha*; see page 3, note 1.

<sup>1</sup> 'Even in the night it cannot be slept peacefully (by me) having (my) joints strained by running along side of (his) horse.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *turaga-gaḍinam cha saddena*, 'by the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.' *Kand* or *kadi*, 'to break, tear, separate,' is not so common as *khand*; but the latter would be too strong a word in this passage. The genitive *mama*, 'of me,' must be supplied after *śayitavyam*. The instrum. case is more usual after the fut. pass. part., but not more correct.

<sup>2</sup> 'Then at the very earliest dawn, by the sons of slaves hunting the birds, I am awakened by the din of taking the forest.' *Mahati-pratyūṣhe*, lit., 'at great dawn.' Compare *mahā-rātra*, 'mid-night,' and the French 'de grand matin.' *Dasyāḥ-putraiḥ* stands for *dāst-putraiḥ*, and is to be regarded as one compound. Śaṅkara quotes a note of Pāṇini [vi. 3. 22.] to the effect that the genitive case in this compound is used *ākrośe* in abusing and reviling. So also in *ṛishalyāḥ-putraiḥ* for *ṛishali-putraiḥ*. *Vana-grahana* denotes 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains [*mṛiga-grahanaṁ* : K.]' Those who do so are called, further on in this Act, *vana-grāhinah*, which Kāṭavema explains by *vanāvarodhakāḥ*, 'those who inclose a wood and obstruct the points of egress.'

<sup>3</sup> 'Even by all this my trouble does not come to an end; (for) afterwards upon the (old) boil, (another small) boil is produced.' *Iyatā* = *etāvatā*, 'by this much,' 'by so much.' *Nishkrāmati* = *śamyati*, 'ceases.' *Pitakā vishphotaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-

सारेण आश्रमपदं प्रविष्टस्य तापसकन्या शकुन्तला नाम मम अधन्यतया  
दर्शिता । सा अतः नगरगमनाय मनः कथमपि न करोति । अद्यापि तस्य  
ताम् एव चिन्तयतो ऽह्णोः प्रभातम् आसीत् । का गतिः । यावद् एनं  
कृताचारपरिकर्माणं प्रेक्षे ॥ इति परिक्रम्यावलोक्य च ॥ एष वाणा-  
सनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव  
आगच्छति प्रियवयस्यः । भवतु । अङ्गभङ्गविकल इव भूत्वा स्थास्यामि ।

verbal phrase, as we have it also in \*Mudrārākshasa, page 120, line 14;  
*ayam apāro gaṇḍāsya upari viśphoṭah.*

<sup>1</sup> 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalā, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmāsu avahñeshu = pāśchāt patiteshu*, 'dropped behind:' Ś.

<sup>2</sup> 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jāgrate ~~ava~~ rajanī nirgatā*, 'the night passed away whilst he was still awake.' Kātavama remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akshṇoh*, i.e., *drīṣor unmiṭatoḥ satoh*, 'on his eyes being (still) open.' The word *satoh* in the commentary indicates that, *akshṇoh* is in the locative case dual.

<sup>3</sup> 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Kā gatih*, lit., 'what resource,' i.e., 'what remedy, what expedient can be devised?' This is a common phrase

यदि एवमपि नाम विभ्रमं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥

॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनसु तद्भावदर्शनाश्रयि ।

अकृतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थनां कुरुते ॥ ३५ ॥

in Prākṛit; it occurs again in the 5th Act. *Kīdāchāra-parikammam* [Sanskrit, *kṛitdechāra-parikarmṇam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kātavema reads *pratikarmṇam*; but *parikarma* and *pratikarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanāgarī MSS. have *parikkamam* for *parikramam*, 'circumambulation.' *Yavanī*, properly a Muḥammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the *Vikramorvaśī*, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a *Yavanī* enters again; *śārṅga-hastā*, 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavanī yuddha-kāle rājño 'stram dadāti*, 'The *Yavanī* in the time of war gives weapons to the king.' Kātavema says, *Yavanī śāstra-dhārini*, 'The *Yavanī* is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' Kātavema observes that the *Vidūshaka* here acts the *Viśvakambha*, which he defines as an *Adhama-praveśaka* or inferior introductory scene, coming between the acts (*ankayor-madhya-vartī*), and performed by inferior actors (*nichā-pātra-prayojitah*). Its object is to connect or bind together the story of the drama and the sub-divisions of the plot (*kathā-saṅghattānārtham*), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (*bhūtānām bhāvinām api sankṣhepena sūchanāt*).

<sup>1</sup> 'Leaning on a staff.' *Danda-kāshṭha* = *yashti*, 'a stick, a staff of wood.'

<sup>2</sup> 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. ĀRYA or GĀTHĀ. (See Verse 2.)

— — | — — — | — — — || — — — | — — | — — | — — | — —

॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसम्भावितेष्टजनचित्तदृष्टिः प्रार्थ-  
यिता विडम्ब्यते । तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तया

यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव ।

मा गा द्रव्यवरूढया यदपि सा सासूयम् उक्ता सखी

सर्वं तत् किल मत्परायणम् अहो कामी खतां पश्यति ॥ ३६ ॥

(itself) by observing her gestures (of love). Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kāman*; see note 3, page 54. *Na sulaḥḥ*, i.e., from her relationship to the Rishi: K. *Tad-bhāva-darśanāśvāsi*; such is the reading of all the Bengāl MSS., and of Śāṅkara. The Devanāgarī read *tad-bhāva-darśandyaśi* where *dyāsi* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' i.e., exerting itself to obtain her. But it may be questioned whether *śvāsi* be not preferable, especially as Kāṭavema, though he writes *dyāsi*, explains it by *santushyati*, 'is cheered,' and by *śvāsitam*, 'consoled.' *Bhāva* = *śringāra-cheshṭā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdham*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana*: Ś.] or, 'exhibiting, showing.' [*sākshāt-karṇa*, K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *nāyaka-nāyikayoh* or *strī-purushayoh*. *Prārthanā* = *abhilāsha*, 'longing.'

<sup>1</sup> This is a long Bahuvrīhi compound, agreeing with *prārthayitā*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *rakshyamāṇa-prakṛdeṇa*, 'in the following manner, in the way about to be mentioned:' K. *Abhiprāya* = *abhilāsha*. *Sambhāvita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Ishta-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmuḥ* or *yūchakaḥ*. *Viḍambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of;' supply *kāmena*, 'by love.' The direction *smītam kṛitvā*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction,'

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।

तद् वाचामात्रेण जायसे ।

राजा । कुतोऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [see page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own! *Vikshitam* is here the pass. past part., and *snigdham* an adverb: Ś. *Avaruddhayā*, or, according to some MSS., *uparuddhayā* — *krīta-gamana-bādhayā* or *krīta-gatir-yāghātayā*. *Mat-parāyaṇam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*āscharye*: K.] *Ścatām* = *ātmyatām* or *svakiyatām*, i.e., *mat-kṛitam sarvaṁ idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*ātma-vishayatvādropa iti mantaryam*: K.]

<sup>1</sup> 'Still in the same position,' i.e., leaning on his stick, as if *anga-bhanga-vikala*, 'crippled by a paralysis of the limbs.' See page 63, line 2.

<sup>2</sup> 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious],' i.e., 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayī bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhavān*, 'Let your majesty be victorious.' This is sufficiently implied in *jāpyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jāpyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of Kāṭavema [*vijayī bhava*], and to that of the Calcutta edition [*jayārho 'sī*]. Lassen considers *jāpyase* to be the proper Sanskrit equivalent for the Prakrit



विदूषकः । कुतः किल स्वयम् अचिणी आकुलीकृत्य अश्रुकारणं

विदूषकः । कुतः किल स्वयम् अचिणी आकुलीकृत्य अश्रुकारणं

प्रत्यक्षं ।

प्रत्यक्षं ।

राजा । न खल्वगच्छामि । भिन्नार्थम् अभिधीयतां ।

विदूषकः । भो वयस्य । यद् वेतसः कुञ्जलीलां विडम्बयति तत् किम्

विदूषकः । भो वयस्य । यद् वेतसः कुञ्जलीलां विडम्बयति तत् किम्

आत्मनः प्रभावेण ननु नदीवेगस्य ।

आत्मनः प्रभावेण ननु नदीवेगस्य ।

राजा । नदीवेगस् तत्र कारणं ।

विदूषकः । ममापि भवान् ।

विदूषकः । ममापि भवान् ।

*jadbhāsi*, although, with Chézy, he refers it to *jap* [Instit. Ling. Prāk., p. 361]. Most of the Devanāgarī MSS. read *jābhaissam* for *jirayishyāni*, 'I will cause to live,' 'I will wish life,' i.e., 'I will salute you with *chiran jīva*, 'Long life to you!' Compare page 68, line 12.

<sup>1</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śaṅkara: *yathā ko'pi kaśyachin netrayor angulyādikam praveśya prichehhati bhavataś cakshushor āsru katham ādyati tathā tvam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?' The Viśiṣhaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>2</sup> *Bhinnārtham* = *spūtārtham*, 'clearly,' 'intelligibly.' Chandra-śekhara.

<sup>3</sup> 'When the reed imitates the character [grit] of the *Kubja* (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vāri-kubja* and *jala-kubja*. Śaṅkara says it is sometimes called *kuvalaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एवं राजकार्याणि उज्झित्वा एतादृशे अमानससञ्चारे

आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यं । यत्सत्यं प्रत्यहं आपदा-

नुसरणैः सङ्क्षोभितसन्धिवन्धानां मम गात्राणाम् अनीशोऽस्मि संवृत्तः ।

तत्प्रसादयिष्ये विस्मृष्टं माम् एकाहमपि तावद् विश्रमितुं ।

राजा ॥ स्वगतं ॥ अयं चैवम् आह । ममापि काश्यपसुताम् अरु-  
स्यत्य मृगयाविक्रवं चेतः । कुतः ।

species of water-lily. He also mentions a reading *kuñja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kuñja* of the Devanāgarī MSS. is to be referred, as, according to Vararuchi (II. 33), *kuñja* is the Prākṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Viśvashaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [see page 59, note 1.]

<sup>1</sup> 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amānusha-sañchāre*, *lit.*, 'untrodden by man.' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal *ātāt.*, is 'to beg a favour [*prasāda*] from any one.'

<sup>2</sup> *Viklava*, according to Kāṭavema = *viḥvala*, *parāṅgmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न नमयितुम् अधिज्यम् अस्मि शक्तो  
 धनुर् इदम् आहितसायकं मृगेषु ।  
 सहवसतिम् उपेत्य यैः प्रियायाः  
 कृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥

विदूषकः ॥ राज्ञो भयं भयं विना भयं न अस्ति मृत्युः । तस्मात् प्रियया त्वया

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्रभवान् किमपि हृदये कृत्वा  
 संकेतं । तस्मात् राजा वदतु । ३७ ॥

मन्त्रयते । अरण्ये मया रुदितम् आसीत् ।

राजा ॥ सखितं । किम् अन्यत् । अनतिक्रमणीयं मे सुहृदाक्यमिति  
 स्थितो ऽस्मि ।

विदूषकः ॥ राजा मया रुदितं सुहृदाक्यं । ३७ ॥

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः ॥ राजास्य । ३७ ॥

विदूषकः । आज्ञापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Āhita-sāyaka* = *arpita-sāyaka*: *Ś.* *Upetya*, lit., 'having undergone,' [*prāpya*, *Ś.*]; hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, page 41, note 1.

<sup>3</sup> 'By me a cry has been made in the wilderness,' i.e., I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare *Mahābhārata*, I., 3022: *Aham idam śūnye raumi, kim na śrinoshi me*: Also *Amaruśataka*, 76.

<sup>4</sup> 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me: So (thinking to myself) I stand here.' After 'kim anyat' understand *hrīdaye kartavyam*; and after 'iti,' *hrīdaye kṛtvā*.

Verse 37. PUSHPIĀGRĀ, in which each whole line is alike. See Verse 32.

FIRST AND THIRD HALF-LINE.

SECOND AND FOURTH HALF-LINE.

— — — — — || — — — — —

राजा । विभ्रान्तेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन  
भवितव्यं ।

विदूषकः । किं मोदकखादिकायां ।

राजा । यच्च वक्ष्यामि ।

विदूषकः । गृहीतः चणः

राजा । कः को ऽच भोः ।

दौवारिकः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता ।

राजा । रैवतक । सेनापतिम् तावद् आह्वयतां ।

दौवारिकः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

<sup>1</sup> 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanāgarī MS. read *khanjide*, which might equally stand for the Sanskrit *khādikāyām*, but the above is the reading of the oldest MSS. *Khādikāyām* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vārtika, I. on Pāṇini, III., 3. 108., *khādikā* is an admissible form.

<sup>2</sup> *Lit.*, 'The opportunity is taken,' i.e., 'Now is a good opportunity: now is the time: I am all attention: [*avadhānam kṛitam*: Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *kṣhāna*; *nirvyāpāra-sthiti* or *vyāpārāntara-rahita-sthiti*, 'the state of having no other occupation,' i.e., 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kāṭavema. Śaṅkara has *gṛhītaḥ prajāyah*, and the Devanāgarī MSS. *gṛhīta ayam janah*.

<sup>3</sup> Śaṅkara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhātta* [*Bhartā*].' Bochtlingk compares *Sāhitya-darpana*, page 178. Kāṭavema remarks that the inferior attendants only ought to use this title; the others, *śacāmin* or *deva*.

एषो आशावणकुण्डो भद्रो हृदो दिशोऽहो एष्व विदीद । उपसर्पद्,  
एष आज्ञापनोत्कण्ठो भर्त्ता दूतो दत्तदृष्टिर् एव तिष्ठति । उपसर्पत्  
अर्जुन ।

आर्थः ।

सेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्वाभिनि मृगया  
केवलं गुणि एव संवृत्ता । तथा हि देवः

अनवरतधनुर्ज्यास्थालनक्रूरपूर्वं

रविकिरणसहिष्णु क्षेशलेक्षैर् अभिन्नं ।

अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं

गिरिचर इव नागः प्राणसारं विभर्त्ति ॥ ३८ ॥

<sup>1</sup> 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to *Kāṭavema utkantha* = *udgriva*, 'having the neck erect with expectation.' It is here equivalent to *adyata*, 'ready,' 'in the act,' 'on the point.'

<sup>2</sup> 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Dṛishṭa-doshā* may perhaps be translated 'regarded as a fault.' See the end of note 5, page 71. One MS. reads *adṛishṭa-doshāpi*, 'certainly hunting shows no ill-effects in our master,' etc.

<sup>3</sup> 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphālana* = *karshana*, 'rubbing,' 'drawing.' The idea generally implied is that of moving or flapping backwards and forwards. *Pūrva* = *pūrva-bhāga*. *Kleśa-leśair*; this reading is given on the authority of Śāṅkara and the oldest East-India House MS. (No. 1060). *Kāṭavema* passes it over. All the others read *śveda-leśair*. It may be suspected that *śveda* was accidentally written for *kheda*, the synonym for *kleśa*. *Vydyatatadd* = *kṛta-vydyāmatvāt* [Ch.], and *dṛidhatvāt* [K.] It is the state

॥ उपेत्य ॥ जयतु स्वामी । गृहीतश्चापदम् अरण्यं । किमिति स्वीयते ।

राजा । मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेन<sup>२</sup> ।

सेनापतिः ॥ जनान्तिकं ॥ सखे । स्थिरप्रतिबन्धो भव । अहं तावत्  
स्वामिनश्चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रलपत्येव वैधेयः । ननु  
प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदश्चेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः ।

सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यद् दृषवः सिध्यन्ति लक्ष्ये चले

मिथैव व्यसनं वदन्ति मृगयाम् ईदृग्मिनोदः कुतः ॥ ३९ ॥

produced by *ryāyāma*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhāya*, 'imperceptible.' Compare in the beginning of Act 6, *kshīṇo 'pi nālakshyate*, and Act 7, *avāṇīno 'pi na lakshyate*; also Hitopadeśa, line 2631, *kāyāḥ kshīyamāṇo na lakshyate*. *Prāṇa-sāram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sdra*, page 13, line 4. *Bibharti*, see page 23, note 1.

<sup>1</sup> 'The forest has its beasts of prey tracked, why then is it staid?' i.e., Why do you delay?' The first clause follows the reading of the Devanāgarī MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Kāṭavema. *Kīmiti*, Cf. Hitopadeśa, line 2618; Gīta Gov., ix., 7. *Grihita* = *jñāta*, 'found out,' 'discovered.' The Bengālī MSS. insert *prachāra-sūchita*, 'indicated by their tracks,' after '*grihita*.'

<sup>2</sup> *Mādhavya* is the name of the Vidūshaka. In the Bengālī MSS., it is written *Mādhavya*.

<sup>3</sup> 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

<sup>4</sup> *Pralap* = *yadvā tadā bhāsh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *mūrkhā*, 'a fool,' 'blockhead.'

<sup>5</sup> 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

विदूषकः ॥ सरोषं ॥ अवेहि रे उत्साहहेतुकं । अचभवान् प्रकृतिम्  
 विदूषकः ॥ सरोषं ॥ अवेहि रे उत्साहहेतुकं । अचभवान् प्रकृतिम्  
 आपन्नः । त्वं तावद् अटय्या अटवीम् आहिण्डन् नरनासिकालो-  
 लुपस्य जीर्णर्क्षस्य कस्यापि मुखे पतिर्यसि ।  
 राजा । भद्रं सेनापते । आश्रमसन्निवृष्टस्थिताः स्मः । अतस् ते वचो  
 नाभिनन्दामि । अद्य तावत्

where (is) there such a recreation as this?' *Medas*, 'adepts or fat,' or rather *sthanulya-janaka-dhātu*, 'a serous secretion causing fatness.' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-krit*, 'the maker of adepts.' *Chheda* = *nāśa*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat.' Vikramorvaśī, Act 4. *Utthāna-yogyam*; the Bengālī MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *utthāna*, which is applied to any kind of manly exertion. Kāṭavema says the word here refers especially to the act of mounting on horse-back. *Sattvānām*, i.e., *jantūnām* *sinhādūnām*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikṛitimat*, 'affected with *vikṛiti* or *vikāra*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitikan*: K.]; See page 37, note 2. *Bhaya-krodhayoh* [*satoḥ*] = *bhaye krodhe cha*. Śāṅkara explains *utkarsha* by *pratiśṭhā*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanāni*] of kings, and is, moreover, included amongst the four most pernicious [*kāṣṭhalama*].

<sup>1</sup> *Utsāha-hetukah*, 'One who encourages or incites to exertion,' opposed to *utsāha-bhanga-karah*, 'One who damps another's zeal.' Hitopadeśa, line 1987.

<sup>2</sup> 'His Majesty has returned to his natural state [i.e., is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti*; see above. *Āhīṇḍan*: see p. 60, l. 2: *Dāśa-kumār*: p. 151, l. 6. *Nara-nāsikā*: Kāṭavema in explanation says, *bhallūkā manushyānām nāsikām grihṇanti*,

गाहन्तां महिषा निपानसलिलं शृङ्गैर् मुञ्जस् ताडितं  
 छायाबद्धकदम्बकं मृगकुलं रोमन्थम् अभ्यस्यतु ।  
 विश्रम्भं क्रियतां वराहततिभिर् मुस्ताक्षतिः पल्लवै  
 विश्रामं लभताम् इदं च शिथिलज्याबन्धम् अस्मद्भुजः ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śṛiḡála-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Richehassa* is the Prākṛit for *ṛikshasya*, in accordance with Vararuchi, III., 30.

<sup>1</sup> 'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gāhantām* = *lōlayantu*, 'Let them agitate, stir:' K.: hence *lulāpa* is one of the names for a buffalo. *Gāh* is properly, 'to plunge into,' or 'plunge about in.' *Nipāna* = *dhāra*, 'a reservoir near a well [*upakūpa*]: Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ākrishya* or *ulgīrya charaṇam*, 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. and Ch.: i.e., 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yūthaiḥ*, 'By herds.' The Bengálí read *carāha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*; many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustáda*. *Kṣhati* = *vidāraṇam*, 'tearing, uprooting:' K.: and *lanthanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śīthila-jyā-bandha* = *avaropita-guṇa*. Śāṅkara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Jāti* or *Svabhā-rokti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.



सेनापतिः । यत् प्रभविष्णवे रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनग्राहिणः । यथा न मे सैनिकाम्  
तपोवनम् उपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकम् अस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्ताम्

तद् अन्यतेजोभिभवाद् वमन्ति ॥ ४१ ॥

सेनापतिः । यद् आज्ञापयति स्वामी ।

<sup>1</sup> *Prabharishnu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *svāmin*, *bhartṛi*, etc.

<sup>2</sup> *Tana-grāhiṇāḥ* - *raudrarodhakāḥ* : see page 61, note 2.

<sup>3</sup> 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces :' i.e., The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them : as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradhāneshu*, 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit., 'beloved by the sun,' also called *sūrya-maṇi*, 'the sun-gem,' and *dīptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kānta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindūs at the time when this play was

Verse 11. *UPAJĀTI* or *ĀKHYĀNĀKĪ* (variety of *TRISHUBH*), each half-line being either *Upendra-rajā* or *Indra-vajrā*; the former only differing from the latter in the first syllable.

— — — — — ॥

विदूषकः । गच्छ भो दासीपुत्र । भसिदा दे उच्छादयन्तः ।  
विदूषकः । गच्छ भो दास्याःपुत्र । ध्वंसितस्ते पुत्राहवृत्तान्तः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो मृगयावेशं ।  
रैवतक । त्वमपि खं नियोगम् अशून्यं कुरु ।

परिजनः । यद्देवो आपद्यति ॥ इति निष्क्रान्तः ॥

परिजनः । यद्देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । कृतं भवता इदानीं निर्मलिकं । साम्प्रतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30 : *Yad acetano'pi pādaiḥ sprīṣṭāḥ prajvalati savitur atikāntah, tat tejasvi puruṣah para-kṛita-nikṛitaṁ katham sahate*, 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhibhava* = *tiraskāra*, 'insult : ' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti* : this is the reading of all the Devanāgarī MSS. and of Kāṭavema. The Bengālī read *sparsānukūlā api sūrya-kāntās, te hyanya-tejo-bhibhavad dahanti*, 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

<sup>1</sup> This is inserted on the authority of Kāṭavema, and one MS. [East-India House, 2606.] The Bengālī read, *bho utsāha-hetuka nishkrāma*.

<sup>2</sup> 'Your arguments for exertion (in the chase) have fallen (to the ground)', i.e., All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

<sup>3</sup> Some read *bharanto* ; but the feminine *bharatyō* (which is supported by Kāṭavema) seems more correct, as the female attendants, called Yavani, are intended. See page 62, note 3, in middle.

<sup>4</sup> 'Fulfil your office (of a door-keeper),' i.e., *dvāra-stho bhava*, 'Stand at the door : ' Ch.

<sup>5</sup> '(The place) has now been made clear of flies by your Majesty,' i.e., We are now left alone, and no one can interrupt us. *Nirmakshikam* — *nirjanam*,

च्छायाविरचितवितानसनाथे शिलातले उपविशतु भवान् यावद्

अहमपि सुखासीनो भवामि ।

राजा । गच्छायतः ।

विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठव्य । अनवाप्तचक्षुःफलो ऽसि येन त्वया द्रष्टव्यानां  
परं न दृष्टं ।

विदूषकः । ननु भवान् अग्रतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवाश्रम-  
ललामभूतां शकुन्तलाम् अधिकृत्य ब्रवीमि ।

‘free from people:’ *Ś. and Ch.* According to Pāṇini, II., 1. 6, *nirmakshikam* is an Aryanibhāva compound; but it is here used adjectively. The Prakrit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, ‘a spy,’ which is derived from *mouche*, ‘a fly?’

<sup>1</sup> ‘(On this stone-seat, furnished with a canopy,’ etc. See page 26, note 1.

<sup>2</sup> *Lit.*, ‘Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;’ *i.e.*, Until you have seen Śakuntalā, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the *Vikramorvaśī*, Act I, the King, speaking of *Urvaśī*, says, *gasya netrayor abandhyayoh* [not barren] *pathi sthitā twam*. Cf. also *Gīta-Gov. ix., 6*: *Harim avalokaya sa-phalaya nayane*, ‘look upon Hari (and) make thy eyes fruitful.’

<sup>3</sup> ‘Every one regards his own as beautiful; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.’ *Ātmīyam* is given in one Bombay MS. [East-India House, 1858], and is supported by



विदूषकः ॥ विहस्य ॥ जह कस्यपि पिण्डखजूरैर्हि उब्धेजितस्य  
 विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखजूरैर् उब्धेजितस्य  
 तिन्तिडिश्चाप आहिनामो भवे । तह अन्नेपरइत्थिआरअणपरि-  
 तिन्तिडिकायाम् अभिलाषो भवेत् । तथा अन्नेपरखीरत्नपरि-  
 भाविनो भवदो ऽप्ये अक्षुत्पणा ।  
 भाविनो भवत इयम् अभ्यर्थना ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तत्त्व रमणीयं । जं भवदोश्च विस्मय उत्पादयति ।  
 विदूषकः । तत्त्व रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic Aselepias, or Calotropis gigantea]. The Nava-mallikā was a delicate and tender plant [*atikomala-pushpa-bheda* : Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [see Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalā, the latter to the sage Kaṇwa. Śankara explains *arkopari* by *raver upari*, 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śankara himself hints that some interpret *arka* by *arka-pushpa*. Kāṭavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati*; see page 43, note 2. According to Kāṭavema, *kila* is used *vārtayām*, 'it is said,' 'it is reported;' but Śankara interprets it by *nischitam*, 'certainly.' *Śithilam* = *vrintach chyutam*, 'fallen from the stalk.' Ch. The correspondence of the words in the first line with those in the second is noticeable; *sura-yuvati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kuṣuma*, *ujjhita* with *śithila*, *adhigata* with *chyuta*.

<sup>1</sup> 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalā), slighting the jewels of women in (your own) haram.' *Piṇḍa-kharjūra*, 'a kind of Kharjūra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintiḍikā* or *tintiḍi*, 'the tamarind-tree.' *Udvejita* = *vaimanasayam prāpita*, 'brought to a change of mind or feeling.' *Itthidā*, *itthikā* and *itthi* are the regular Prākṛit equivalents for *strī*. See Lassen's Inst. Prāk., page 182, note.

राजा । वयस्य । किं बज्जना ।

चित्रे निवेश्य परिकल्पितमत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

स्त्रीरत्नसृष्टिर् अपरा प्रतिभाति सा मे

धातुर् विभुत्वम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

<sup>1</sup> 'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person: ' i.e., When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi). *Stri-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmi; but it may be better to refer it to the *antepura-stri-ratna* mentioned before, as *aparā* = *apūrvā*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate parā*: K. and Ś. *Chitre* = *ālekhye*. *Nireśya* = *vinjasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampādita*, or *sampanna*, 'endowed with,' 'provided with: ' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattva-yoga* may mean 'a combination of the various properties of being and life.' Kāṭavoma observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yanyat sādhu na chitre syāt*. This, he says, is tantamount to asserting that the figure of Śakuntalā was faultless. *Rupoच्चयेन*

विदूषकः । यदि एवं । प्रत्यादेशो दासि कृपयदीप्तं ।

विदूषकः । यदि एवं । प्रत्यादेश इदानीं रूपवतीनां ।

राजा । इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयम् अलूनं करस्रैर्

अनाविद्धं रत्नं मधु नवम् अनाखादितरसं ।

अखण्डं पुष्पानां फलमिव च तद् रूपम् अनघं

न जाने भोक्तारं कम् इह समुपस्थास्यति विधिः ॥ ४४ ॥

= *chandrady-upamāna-vastu-samucchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each : K. *Manasā kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpita*, 'an idea.' There may be an allusion here to the mind-born sons of Brahṃā. *Vidhinā* = *vidhātṛā*. Kāṭavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-śreṣṭhā* : Ch. *Jātau jātau yad utkrīṣṭam tadāhi ratnam prachukshate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengāl MSS. read *chitte* for *chitre*.

<sup>1</sup> 'The supplanter.' The verb *praty-ū-diś* = *nirākṛi*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyādeśa*, 'rejection,' is here used for 'the cause of rejection;' i.e., anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā nyrūpavati-rūpam khanditam* : Ś. So also, in the beginning of the *Vikramorvaśi*, *Urvaśi* is called '*pratyādeśo rūpa-garvitāyāh śri-gauryāh*.'

<sup>2</sup> 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' i.e., I know not whom Destiny intends to be the enjoyer of her beauty. *Alūnam*, i.e., *śākhāvasthita*, 'Still remaining on the branch.'

विदूषकः । तेन हि नञ्ज परिताम्बु एं भवं । मा कस्यापि

विदूषकः । तेन हि लघु परिचायताम् एनां भवान् । मा कस्यापि

नक्षिणो दङ्गदीतैलचिक्कणमीसस्स हत्थे पडिस्सदि ।

तपस्विन दङ्गदीतैलचिक्कणशीर्षस्स हत्थे पतिथ्यति ।

राजा । परवती खलु तत्रभवती । न च सन्निहितोऽत्र गुरुजनः ।

विदूषकः । अथ भवन्तं अन्तरेण कीदृशो मे दिदृशः ।

विदूषकः । अथ भवन्तम् अन्तरेण कीदृशोऽस्या दृष्टिरागः ।

*Andviddham* = *asamutkirnam*, 'unperforated:' K. Cf. *Raghu-vanśa*, i., 4, where he speaks of *maṇau vajra-samutkirne sūtrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengālī MSS. read *anātmuktam* = *aparīhitam*, *ākārād ānīta mātṛam*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam punyānām*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' (*parīnati-bhūtam*): Ś. *Akhaṇḍa* = *sampūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalā is called *anagham*, 'faultless,' i.e., *pratyavāya-hetu-rahitam*: K. *Iha*, i.e., *asmin rūpa-vishaye*, 'with reference to this form:' K. *Samupasthāsyati* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rūpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

<sup>1</sup> 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudi.' See page 18, note 1. *Mā* = *yathā na*: K.

<sup>2</sup> 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch.: = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the *Vikramorvaś*, where the interpretation given is, *bhavantam uddīśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the *Mālavikāgn*. page 5, line 3. It governs an accusative case, by Pāṇini II., 3, 4. *Drishṭi-rāga* = *chakshuh-preti*, 'the love of the eyes:' K. The above is the reading of all the Devanāgarī MSS., supported by K. and Ś.; but the Bengālī read *chitta-rāga*.



राजा । निरर्गाद् एवाप्रगल्भस् तपस्विकन्याजनः । तथापि तु  
अभिमुखे मयि संहतम् ईक्षितं

हसितम् अन्यनिमित्तकतोदयं ।

विनयवारितदृष्टिर् अतस् तथा

न विदृतो मदनो न च संदृतः ॥ ४५ ॥

विदूषकः । संसृज् विदुषेऽपि तस्य तस्य अङ्ग आरोहति ।

विदूषकः । ननु खलु दृष्टमात्रस्य तव अङ्गम् आरोहति ।

राजा । मिथः प्रस्थाने पुनः शास्त्रीनतयापि ममाविष्कृतो भावम्  
तच्चभवत्या<sup>३</sup> । तथा हि

दर्भाङ्कुरेण चरणः चत इत्यकाण्डे

तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद् विवृत्तवदना च विमोचयन्ती

शाखासु वल्कलम् असक्तमपि द्रुमाणां ॥ ४६ ॥

<sup>१</sup> 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i.e., some other cause than love, which was the true one; [*abhi-lāsha-vyatirikta*: K.] 'By this her love was concealed.' K. 'The Bengālī have *kathodayam*. *Vinaya-vṛita-vṛittir* is to be taken with *madano*: K. Cf. page 50, note 4.

<sup>२</sup> 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

<sup>३</sup> 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhibhyām* before *mithah* is not supported by the commentators or by the best Devanāgarī MSS.

<sup>४</sup> 'For, having proceeded only a few steps, (that) slim one stopped without

Verse 45. DRUTA-VILAMBITA (variety of JAGARī), containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

Verse 46. VASANTATILAKĀ (variety of ŚAKKARī). See Verses 8, 27, 31, 43.

विदूषकः । तेन हि महीदपाद्येओ ज्ञोहि । किद् तु ए उववणं  
 विदूषकः । तेन हि गृहीतपाद्येयो भव । कृतं त्वया उपवनं  
 तवोवणंति मेकतामि ।  
 तपोवनमिति प्रेचे' ।

राजा । सखे । तपस्विभिः कैश्चित् परिज्ञातोऽस्मि । चिन्तय तावत्  
 केनापदेशेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अवरो अवदेमो । ए भवं राश्या ।

विदूषकः । कोऽपरोऽपदेशः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । जीवारच्छद्भाग् अन्धाणं उवहरन्नुत्ति ।

विदूषकः । जीवारषष्ठभागम् अस्माकम् उपहरन्त्विति ।

राजा । मूर्ख । अन्यस् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhāṅkureṇa* : see page 57, note 2; page 18, note 1. *Iti* : see page 52, line 5. *Akāṇḍo* = *akasmāt* : K. : = *animit-tam* : Ś. : = *anavasaram* : Ch. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vivṛita-vadana*, i.e., *mad-avalokandya*, 'for a look at me : ' Ś. This verse affords an example of the 'Samādhi alankāra : ' Ś.

<sup>1</sup> 'Therefore be provided with a stock of provender: I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Grihita-pātheya*, 'one who has provided himself with provender or the necessities for a journey.' According to Kāṭavema it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of Śakuntalā. The Vidūshaka is characteristically anxious about the provisions.

<sup>2</sup> According to Manu (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a Brāhmaṇ learned in the Vedas.

रत्नराशीनपि विहायाभिनन्दते । पश्य ।

यद् उत्तिष्ठति वर्णेभ्यो नृपाणां चयि तत्फलं ।

तपःषड्भागम् अचय्यं ददत्यारण्यका हि नः ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थौ खः ।

राजा ॥ कर्णे दत्ता ॥ अये धीरप्रशान्तस्वरैस् तपस्त्रिभिर् भवितव्यं ।

दौवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे सुते धर्मशुभार ॥

दौवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतौ द्वौ च विक्रुमारकौ

प्रतिहारभूमि उवादिता ।

प्रतिहारभूमिम् उपस्थितौ ।

<sup>1</sup> 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágari *anyad bhágadheyam eteshám rakshane nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śankara and some of the Bengálí have *punya* for *anya*.

<sup>2</sup> 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyaḥ*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati*; the third conjugation rejects the nasal in the third person plural.

<sup>3</sup> 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *IIṁta*, an exclamation of pleasure: Ś.

<sup>4</sup> 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

<sup>5</sup> Properly 'the ground near the gate of the palace' [*rája-dvāra-pradēśa*: Ś.], but here simply the station of the porter [*dvādam*: Ch.]

राजा । तेन ह्यविलम्बितं प्रवेश्य तौ ।

दीवारिकः । एमो पर्वमेमि ॥ इति निष्क्रम्य चषिकुमाराभ्यां

दीवारिकः । एष प्रवेशयामि ॥ इति निष्क्रम्य चषिकुमाराभ्यां  
परं प्रविश्य ॥ इदो इदो भवन्ता ।

सह प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतो ऽपि विश्वसनीयतास्य वपुषः । अथवा  
उपपन्नम् एतद् अस्मिन् चषिकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये

रचायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां सृशति वशिनश् चारणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ ४८ ॥

<sup>1</sup> The present for the future is not uncommon. Compare page 12, line 1.

<sup>2</sup> 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Diptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Vīśwasanyata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. *Vikramorvaśī*, Act 2, *upapannam viśeshanam asya vdyoh*. *Rīshi-kalpe*, 'resembling a Rishi, but with a degree of inferiority,' such is the force of *kalpa* in composition. *Dushyanta* was a *Rājarshi*, and therefore one degree below a Rishi : See page 43, note 2, in the middle; and page 38, note 3. The Devanāgarī reading is *rishibhyo nātibhinne rājani*, but the Bengālī is here preferable.

<sup>3</sup> 'Because, by him also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

द्वितीयः । गीतम् । अयं स बलभित्तुखो दुष्यन्तः ।

प्रथमः । अथ किं ।

द्वितीयः । तेन हि

नैतच् चित्रं यद् अयम् उदधिस्थामसीमां धरित्रीम्

एकः कृत्वा नगरपरिघप्रांशुवाङ्गर् भुनक्ति ।

that it is) preceded by Rája, [i.e., Rájarshi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyákránta* = *sví-kṛta* 'appropriated,' 'taken possession of : ' K. *Ásrame* = *dharmdcharana-sthāne* 'a place for the practice of religion : ' K. : = *gárhasthye*, 'the order of a householder : ' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakshá-yogád* : See p. 79, line 2. Cf. Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chárana-dvandva* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses : and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chárana* is any bard or herald. According to Kátavema *kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' i.e., A description of the difference of two things compared in some respects to each other : Ś.

<sup>1</sup> 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rátri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pán. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Áśwa-medhas* or horse-sacrifices : see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Káśyapa by Diti, as the Suras were by Aditi : see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्

अस्याधिज्ये धनुषि विजयं पौरुहते च वञ्जे ॥ ४६ ॥

उभौ ॥ उपगम्य ॥ विजयस्व राजन् ।

राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।

उभौ । खस्ति भवते ॥ इति फलान्युपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् इच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम् इहस्थः । तेन भवन्तं प्रार्थयन्ते ।

<sup>1</sup> 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*stydna dirgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prāśū-bāhu*, 'long-armed.' *Bhūnakti* = *pālayati*: Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kṛtsnām prithivīm bhunkte*. *Manu*, vii., 148. *Raghu*, viii., 7; iii., 4. *Āsānsante* = *ichchhanti*, 'wish for,' 'hope for:' in this sense *ā-sāns* is conjugated in the *ātm.* *Samitishu surāḥ*, etc.: this is the Bengālī reading; the Devanāgarī have *sura-yuvatayo baddha-vairā*, etc. *Daityair*, See the last note. *Adhijye*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-hūta* = *Aindra*, 'belonging to Indra:' *Puru-hūta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dīpaka' or 'illustration:' Ś.: its use is to throw light, as it were, upon an idea by some apposite illustration.

<sup>2</sup> The root *jī*, 'to conquer,' with *vi* is rightly conjugated in the *ātm.* according to Pāṇini, I., 3, 19, but this rule is not always observed.

<sup>3</sup> 'Your highness is known to the inhabitants of the hermitage (to be)

राजा । किम् आज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेर् असान्निध्याद् रक्षांसि न  
दृष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता  
सनाथीक्रियताम् आश्रम इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एसा दाणिं अन्तुअणा हे अक्कायणा ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुकूला ते ऽभ्यर्थना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मदचनाद् उच्यतां सारथिः । सवा-  
णासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवा आणयदिं ॥ उनि निन्का ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ सहर्षं ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं लघि ।

आपन्नाभयसन्नेषु दीक्षिताः खलु पौरवाः ॥ ५० ॥

staying here.' *Āsrama-sad* = *āsrāma-vāsin*, 'a dweller in a hermitage,' 'a hermit.' so *nāka-sad*, 'a dweller in paradise,' 'a god.' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pāṇini, iii., 2, 188; ii., 3, 67. See also Raghu-vaṃśa, x., 40., *viditam tapyamānam tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

<sup>1</sup> The neuter *rakshas* has the same sense as *rākshasa* : see page 39, note 6.

<sup>2</sup> *Rātram* : see page 86, note 1. *Dvitiyena* : see page 12, note 1. *Sa-ndhī-kriyatām* : see page 26, note 1.

<sup>3</sup> 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed;' i.e., Whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects : See page 85, note 4. The above is the reading of

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्तौ । अहमप्यनुपदम्  
आगत एव ।

उभौ । विजयस्व ॥ इति निष्क्रान्तौ ॥

राजा । माठव्य । अयस्मि शकुन्तलादर्शनं कुतूहलं ।

विदूषकः । पदमं सपरिवाहं आसीत् । दाणिं रक्षतुमुत्तमं

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन  
विन्दुषि पावसेषितो ।

विन्दुरपि नावशेषितः ।

राजा । मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एष तव चक्ररक्षीभूतोऽस्मि ।

विदूषकः । एष तव चक्ररक्षीभूतोऽस्मि ।

दौषारिक्कः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanāgarī and some of the Bengālī MSS. The old Bengālī [Bodleian 234] has *satrena*, and some begin the verse with *upakārini sarvesham*, 'the helper of all.' *Yukta-rūpam*: Cf. page 15, line 1. *Āpannābhaya-satreshu* = *āpad-gatānām bhaya-trāṇe*: Ś. *Dikṣitāh* = *kṛita-pratishṭhāh*, 'consecrated.'

<sup>1</sup> *Api* may be used *prāṇe* 'in asking a question': Cf. page 35, line 1.

<sup>2</sup> 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left:' this is the reading of the Devanāgarī MSS., supported by K. *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengālī have *aparibādham*, 'unchecked.' *Vṛitāntena* = *nāma-grahanena*, 'by the mention.'

<sup>3</sup> 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanāgarī have *esa rakṣha-sādo rakṣhidomhi*, 'I am protected from the Rākshasa.' The *chakra* is the discus or circular missile weapon of Vishṇu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityāri,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidūshaka is probably meant as a humorous compliment.



अवेकवन्ति । तस्य उषः कश्चरादो देवीणं आगन्निहरन्तो करभके  
अपेक्षते । एष पुनर्नगराद् देवीनाम् आगन्निहरः करभक  
आगच्छति ।

आगतः ।

राजा ॥ सादरं ॥ किम् अम्माभिः प्रेषितः ।

देवीनाम् ।

दौवारिकः । अर्थं किं । \*

राजा । ननु प्रवेश्यतां ।

दौवारिकः । गच्छ ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

दौवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

अहः । उपसर्प ।

भर्ता । उपसर्प ।

करभकः । जित् । जित् भद्रम् । देवेश आगच्छेत् । आगच्छति ।

करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि

चतुर्थदिवसे पुत्रपिण्डपालनी नाम उपवासो भविष्यति । तत्र दीर्घा-

चतुर्थदिवसे पुत्रपिण्डपालनी नाम उपवासो भविष्यति । तत्र दीर्घा-

युषा अवश्यं वयं सम्भावयितव्या इति ।

युषा अवश्यं वयं सम्भावयितव्या इति ।

<sup>1</sup> 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devīdām* is here in the respectful plural; so *ambābhāṣā* two lines below: this latter word is peculiar to dramatic language.

<sup>2</sup> *Atha kim* (= *vādhām*, 'yes') is used *anukritau*: See page 45, note 2.

<sup>3</sup> 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-piṇḍa-pālana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengālī MSS. read *putra-piṇḍa-pāraṇa*:

राजा । इतस्तपस्विकार्यं । इतो गुरुजनाज्ञा । इयम् अयनतिक्रमणीयं । किमत्र प्रतिविधेयं ।

विदूषकः । तिसङ्कु तिस्र अन्तरा तिष्ठ ।

विदूषकः । त्रिशङ्कुर् इव अन्तरा तिष्ठ ।

राजा । सत्यम् आकुलीभूतोऽस्मि ।

but Ch. substitutes *pālana*, and interprets the phrase by *pura-deha-pushti-prada*: Ś. gives the same interpretation, but reads *paryupāsana* for *pālana*: 'Pinda, deha-mātre iti Medinī,' 'According to Medinī pinda has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanāgarī reading of this passage [*pravṛitta-pārāṇa upavāsa*, 'a fast which has come to an end.'] is not very satisfactory. *Upavāsa* = *vrata*, 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rāja*, and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dirghāyushā*: See page 8, note 2. *Vayam* is used by the same rule that the plural *devindm* is employed above. *Sambhāvayitavyā*: See page 25, note 1, at end.

<sup>1</sup> 'In this direction the business of the hermits, in the other the command of a venerable *hermit* (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dwayam api*, 'both the one and the other:' *api* is often affixed to *dva* in this sense: See Amara., II., 1, 5; Mālavik., page 16, line 22: In Hitop., line 2048, *dwayam* without *api* has the sense of 'both.'

<sup>2</sup> 'Stand in the middle, like Trisanku.' The story of this monarch is told at length in the Rāmāyana, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vāśiṣṭha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Chāṇḍāla. In this pitiable state he had recourse to Viśvāmitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

कृत्ययोर् भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहं यथा ॥ ५१ ॥

॥ विचिन्ध ॥ सखे । त्वम् अन्वया पुत्र इति प्रतिगृहीतः । अतो भवान्  
इतः प्रतिनिवृत्य मां तपस्विकार्यव्यग्रमानसम् अवेद्य तत्रभवतीनां पुत्र-  
कृत्यम् अनुष्ठातुम् अर्हति ।

attend. Upon this the enraged Viśwámitra, by his own power, transported Trisanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwámitra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Purānas [Wilson's translation of the Vishṇu-P., page 371, note.] They and the Hari-vanśa describe Trisanku as a wicked prince, guilty of three heinous sins [*sanku*]. Śankara adopts this view of his character, and calls him *Kṛita-bahutara-malina-karmā rājā*. *Antarā* = *tapovana-sva-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Trisanku is quite characteristic of the Vidūshaka and affords an example of the 'Vyāhāra alankāra:' Ś. and Ch.

<sup>1</sup> 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purāṇa* = *agṛe*, 'in front,' 'ahead.' *Pratihatam śaile*, 'which has struck on a rock,' is the reading of the Bengālī MS. [Bodleian, 233] and of all the Devanāgarī: the other Bengālī and Śankara read *śailaiḥ*, which I think preferable: Compare the sentiment at page 58. *Srotovahāṇ* = *nadi-sambandhi*, 'belonging to a *srotovahā* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah*: the Devanāgarī read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahā*, but has the adjective. The above furnishes an example of the 'Yāthopamā alankāra,' or comparison by the use of the conjunction *yathā*."

<sup>2</sup> 'You have been received by the Queen-mother as a son; therefore let

विदूषकः । एतच्छुभं सत्कृत्योर्गच्छं गणेशि ।

विदूषकः । ननु खलु मां रक्षोभीरुकं गणयसि ।

राजा ॥ सखितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । अहं राजाश्रयाणामशक्तत्वं तच्च गमिष्ये ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिष्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयात्रि-  
कांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः । सगर्वं ॥ तत्र हि युवराजोऽस्मि इदानीं संवृत्तः ।

विदूषकः ॥ सगर्वं ॥ तेन हि युवराजोऽस्मि इदानीं संवृत्तः ।

राजा ॥ आत्मगतं ॥ चपलोऽयं वटुः । कदाचिद् अस्मत्प्रार्थनाम्  
अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वक्ष्ये ॥ विदूषकं हस्ते  
गृहीत्वा प्रकाशं ॥ वयस्य । क्षपिगौरवाद् आश्रमं गच्छामि । न  
खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah*, i.e., *tvam poshita-putro bhavasi*, 'You are an adopted son:' Ś. : Some have *putratvam* for *putra-kṛityam*.

<sup>1</sup> 'How is this possible in your honour?' *Bhavati*, locative case of *bhavat*. *Sambhavyāte* may mean, 'is fitting,' 'is consistent.'

<sup>2</sup> 'I will go, as it should be gone by the younger brother of a king.'

<sup>3</sup> *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

<sup>4</sup> *Vaṭu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

<sup>5</sup> *Prārthanā* = *abhidāshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalā-vishayānu-  
sādhana-rūpa-kathām*, 'the story of my pursuit of Śakuntalā:' Ś.

<sup>6</sup> 'On account of my veneration for the Rishis,' *lit.*, 'from the venerable-  
ness of the Rishis.'

क्व वयं क्व परोक्षमन्मथो मृगशवैः समम् एधितो जनः ।

परिहासविजल्पितं सखे परमार्थेन न मृच्छतां वचः ॥ ५२ ॥

विदूषकः । अथ किं ।

विदूषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयो ऽङ्कः ॥

<sup>1</sup> 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' 'Kwa-dwayam atyantāsambhārandyam,' 'The two *kwa*s are expressive of excessive incompatibility: Ś. See page 13, note 1. 'Nāgarikānyā-janayoh sambandho nopapadyate iti bhārah,' 'The meaning is that a connection between a town-bred person and a forester is not possible:' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajñāta-manmatha* or *agochara-kāma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vijalpitam* = *hāsyā-bhāshitam*: K. = *kautuka-bhāshitam*: Ś.: the Bengālī MSS. read *vikalpita*, 'invented:' Cf. *parihāsa-vijalpa* in the 6th act. *Paramārthena* = *tattvena*.

Verse 52. VAITĀLYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

— — — — — || — — — — —

॥ ततः प्रविशति कुशान् आदाय यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र  
एवाश्रमं तत्र भवति निरुपस्रवानि नः कर्माणि संवृत्तानि ।

का कथा वाणसन्धाने ज्याशब्देनैव दूरतः ।

ऊङ्कारेणैव धनुषः स हि विघ्नान् अपोहति ॥ ५३ ॥

<sup>1</sup> 'The pupil of the sacrificing-(brāhmaṇ) bearing kuśa-grass.' *Yajamāna* is for *yajvan*, 'a sacrificer.' See Raghu-v., xviii., 11 : In Telugu it has acquired the sense of 'master.' Compare *tatah praviśato Bharata-śiṣhyau* : Vikram., Act 3. Dr. B. reads *yajamānah śiṣhyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śiṣhya*, in fact, denotes a Brahmachāri, or young brāhmaṇ in that state of pupilage through which every brāhmaṇ had to pass, living in the house of some superior brāhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. Manu, ii., 176 *et seq.* *Kuśān* : see page 18, note 1.

<sup>2</sup> 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *praviśṭa evāśramam tatrābharati*, etc. The student need hardly be reminded that *praviśṭa-mātre*, etc. is in the loc. case absolute.

<sup>3</sup> 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā*, 'what account?' *i.e.*, What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*śara-sandhānam*

यावद् दूमान् वेदिसंस्तरणार्थं दर्भान् चलिम्य उपहरामि ॥ परिक्रम्या-  
वलोक्य च । आकाशे ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवनि  
च नलिनीपत्राणि नीयन्ते ॥ श्रुतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

*antareṇa*: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer hinasti nāgān*. Vikram. Act I. *Hunkāra* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called *Utprekshā*, or hyperbolic comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

<sup>1</sup> 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

<sup>2</sup> *Ritwij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice,' 'one who sacrifices at the prescribed time.' *Anritwij yajnam na gacchhet* 'one ought not to go to (perform) a sacrifice unattended by an officiating brāhman.' Manu, iv., 57; ii., 143.

<sup>3</sup> 'In the air,' i.e. speaking in the air. This is an example of *ākūśa-bhāṣhitam* or *ākūśa-vākyaṃ*, which is defined by Śāṅkara to be *dūra-sthā-bhāṣhanam*, 'speech at a distance,' or *āśarīram nivedanam*, 'bodiless statement,' and by Kāṭavema as *apraśiṣṭaiḥ saha dāpāḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Kāṭavema *ākāśe* is followed by the words *lakṣham* or *lakṣhyaṃ baddhvā*, 'fixing his gaze.' Cf. *Ākūśa-baddha-lakṣhaḥ*. Vikram. Act 4, and *Mudrā-rākṣh.*, p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākūśa-bhāṣhitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhinīya*) repeats the imaginary reply, always introducing it with the words, *kim bravīṣi*: Śāhit.-darp., p. 177, at end.

<sup>4</sup> 'For whom are brought this *uśtra*-ointment and lotus-leaves, with fibres attached?' *Uśtra* = *virāṇa-kanda*, the root of *virāṇa*, a fragrant grass [Andropogon muricatum] with which a cooling ointment was made. *Nalinī* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mṛṇvīla* = *viśa*, 'the fibres of the stalk of the lotus.'

लङ्घनाद् बलवद् अस्वस्था शकुन्तला । तस्याः शरीरनिर्वापणायेति ।  
 प्रियंवदे यत्नाद् उपचर्यतां । सा हि तत्रभवतः कुलपतेर् उच्छ्रमितं ।  
 अहमपि तावद् वैतानिकं शान्त्युदकम् अस्यै गौतमीहस्ते विसर्जयिष्यामि  
 ॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः<sup>३</sup> ॥

<sup>१</sup> 'Śakuntalā is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhanāt* = *dghātāt*: K.: = *abhibhavad*: Ś.: = *paribhavāt*: Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvāpana*, 'a refrigerant remedy:' Wilson.

<sup>२</sup> 'Let her be nursed with care; for she is the (very) breath of his reverence (Kāṇva), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upāchar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchchhvasitam* = *prāṇāh*, 'breath:' = *jīvanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumāra-s., vii., 4. *Vaitānika* = *vitānakhyā-yaga-sambandhi*, 'belonging to the sacrifice called *vitāna*,' 'sacred,' 'holy.' *Vitāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śānttyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kāṇva: K.

<sup>३</sup> The Vishkambha or Vishkambhaka, according to the Sāhitya-darpana (p. 146), and Kāṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skumbh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vṛitta-vartishyamāṇānām kathāśāśānām nidarśakah, sankshiptārthastu vishkambhak*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrāntau, vishkambhakah*] would seem



॥ तृतीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्थो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastāvanā [*ddāv ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nīcha*] who speak Prākṛit *anuddāttoktyā* 'in the low tone'; and the middling [*madhya*, *madhyama*] who speak Sanskrit *udāttoktyā* 'in the high tone'; but not by the chief [*pradhāna*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., puro; or by those of the middle and lower combined, when it is called Mīśra or Sankīrṇa, i.e., mixed: [*Madhyena madhyamābhyām rā pūtrābhyām samprayojitah śuddhah syāt tu sankīrṇo nīcha-madhyama-kalpītah*]. Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva svyaktaiḥ praveśaka iti smṛitah*: K. *praveśaka eva vishkambhakah*: Ś.]; although the Sāhitya-darpaṇa restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anuddāttoktyā nīcha-pūtra-prayojitah, anka-dvayāntar vijneyah śesham vishkambhake yathā*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśī, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidūshaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं सा बाला परवतीति मे विदितं ।

न च निष्ठाद् इव सलिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥

भगवन्कुसुमायुध । त्वया चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धी-  
यते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मिलम् इन्दोर्

द्वयम् इदम् अयथार्थं दृश्यते मद्विधेषु ।

विस्तृजति हिमगर्भैर् अग्निम् इन्दुर् मयूखैस्

त्वमपि कुसुमवाणान् वज्रसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the Śāhit-darp., the present monologue is a Śuddha-Vishkambha. In the Bengālī MSS. it is termed a Praveśaka. Dr. Boehtlingk justly remarks that the modern epithet Śuddha should be omitted in the text.

<sup>1</sup> 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Śakuntalā).' The Devanāgarī MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hṛdayam tathāpi nedam nirartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jāne* etc., i.e., I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Ṛishi will effect my destruction by a curse, etc. [*śūpādina nāsam vidhāsyati*: Ś.] *Nimnād*, i.e., *deśāt*, 'from low land': see Hitop., l. 2651.

<sup>2</sup> 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindú Cupid or Kāmadeva, 'god of love,' is the son of Viṣṇu or Kṛiṣṇa by Lakṣmī, who is then called Māyā or Rukminī. He is armed with a bow

Verse 54. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — | — — | — — || — — | — — | — — | — — | — —

Verse 55. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20. 38.

भगवन् कामदेव न ते मय्यनुक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस्  
ते कुसुमायुधस्य सतस्तैक्ष्ण्यम् एतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-vāṇa] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshaṇa*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinator;' 4. *Mūrchehkhana*, 'Sense-destroyer;' 5. *Vikarshaṇa*, 'Distracter.' According to Kāṭavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [*Nymphæa Nelumbo*]; 2. the Aśoka; 3. the Śirisha; 4. the Chūta or Āmra, i.e., the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kāmadeva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chūta or Āmra; 3. the Keśara or Nāga-keśara; 4. the Ketaka; 5. the Vilwa or Bela. In both lists the Chūta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the Gīta-govinda (iii., 12; iv., 6), and hence in Act VI its epithet *pañcābhyaṭhika* 'chief of the five.' This epithet is explained by Śaṅkara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the *Vikramorvaśī*, *kimuta upavāna-sahakṛair*, etc. It is clear that some authorities do not include the Mango in the list. The Gīta-govinda (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhūka, the Madhūka, the blue Lotus, the Tila, and the Kuṇḍa. Another account includes the Mallikā or jasmīn amongst the five; so that it is difficult to fix the names with any certainty. In Hindū erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-rāsmī*, *hima-kara*, *amṛita-sū*, *sudhā-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śītāśus tapanah*: Gīt.-Gov. ix., 10; iv., 7; v. 3: Compare in the *Vikramorvaśī*, *nandana-vana-vātdh śikhina iva* [Act 2]; and *pādas te śaśinah sukhayanti*, etc. [end of Act iii.] *Sārtha* = *samūha*; properly, a caravan: Hitopadeśa, l. 2574. *Ayathartham* = *viparīta-kriyam*, 'having a contrary effect.' *Dvayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sāri*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निम्  
 त्वयि ज्वलत्यौर्व इवामुराशी ।  
 त्वम् अन्यथा मन्मथ मदिधानां  
 भस्मावशेषः कथम् इत्यम् उष्णः ॥ ५६ ॥

<sup>1</sup> 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean : otherwise how couldst thou, O agitator of the soul ! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāmadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyana (I., xxv., 10). "Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvatī), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badava* or *bādava*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's Rāja-taranginī (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmā appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Badavā-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *juvāld-mukhi* or volcano, which probably exhaled through the water bituminous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. UPAJĀTI OR ĀKHYĀNAKĪ (variety of TRISHṬUBH), each half-line being either INDRA-VAJRĀ or UPENDRA-VAJRĀ, the former only differing from the latter in the length of the first syllable. See Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसोरुजम् आवहन् अभिमतो मे ।

यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरतीति ॥ ५७ ॥

भगवन्कन्दर्प । एवम् उपास्यस्व ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्पयतैर् अजस्रम्

अनङ्ग नीतो ऽसि मया विवृद्धिं ।

आकृत्य चापं श्रवणोपकण्ठे

मय्येव युक्तस्त्व वाणमोक्षः ॥ ५८ ॥

<sup>1</sup> 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya* = *uddīśya*, 'with reference to:' Ś. and Ch.: See page 5, note 1; and p. 76, note 3, also *Raghu-v.* xi., 62, *śāntim adhikṛitya anvaṇunkta*.

<sup>2</sup> 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *ichehld*, 'wish.' *Śravanopakanthe ākrishya* = *karnāntikam āniya*, 'drawing the string of the bow back as far as the ear.' *Upakantha*, 'near,' *lit.*, 'near the neck;' Cf. *Raghu-v.*, ix., 57, *ākarna-kriṣṭam rāṇam*. *Yukta* = *uchita*. The passage from *Bhagavan Kāmadeva* (page 100) to *rāṇa-moksha* is given on the authority of the Taylor and my own Bombay Devanāgarī MS., supported by Śankara and Chandra-śekhara, and by all the Bengālī MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. ĀRYĀ or GĀTHĀ. (See Verse 2).

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Verse 58. UPĀJĀTI or ĀKHYĀNĀKĪ (variety of TRISHTUBH). See Verses 41, 56.

॥ सखेदं परिक्रम्य ॥ क नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः  
 अमङ्गलान्तम् आत्मानं विनोदयामि ॥ निःश्वस्य ॥ किं नु खलु मे प्रिया-  
 दर्शनाद् ऋते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्यम्  
 अवलोक्य ॥ इमाम् उद्यातपां वेलं प्रायेण लतावल्लयवत्सु मालिनी-  
 तीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद् गच्छामि ॥  
 परिक्रम्यावलोक्य च ॥ अनया बालपादपवीथ्या सुतनुर् अचिरं  
 गतेति तर्कयामि । कुतः ।

समीलन्ति न तावद् बन्धनकोषास् तथावचितपुष्पाः ।

चीरस्त्रिधाश्चामी दृश्यन्ते किशलयच्छेदाः ॥ ५६ ॥

<sup>1</sup> 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Bengālī have *nirasta-righnais-tapaswibhir*, 'by the hermits whose obstacles have been removed.'

<sup>2</sup> 'Śakuntalā along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Mālinī, possessed of inclosures of creepers.' *Valaya*, properly an 'inclosure or hedge:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

<sup>3</sup> 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Pūthi* = *pankti*. *Sammīlanti* = *sankuchanti*, 'contract.' *Bandhana* = *prasava-bandhana* = *vṛinta*, 'a flower-stalk:' Ś. *Bandhana-koshās* = *vṛintabhyantarāni*: Ś. = *vṛinta-garbhāni*: Ch. *Ami*, 'these,' i.e. *puro-vartinah*, 'lying in front of us.' *Kīśalaya-chhedāḥ* = *pullava-khandāḥ*. *Kāśira-snigdhas* = *dugdha-chikkandāḥ*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalā: hence it would be inferred that she had passed that way. This

Verse 59. *ANYĀ or GĀTHA.* (See Verse 2.)

— | — — — | — — || — — — | — — | — — — | — — — | —  
 — | — — | — — || — — | — — — | — — | — — | —

॥ स्पर्शं रूपयित्वा ॥ अहो प्रवातसुभगो ऽयम् उद्देशः ।

शक्यम् अरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां ।

अङ्गैर् अनङ्गतमैर् अविरलम् अलिङ्गितं पवनः ॥ ६० ॥

॥ परिक्रम्यावलोक्य च ॥ अस्मिन् वेतसपरिचिप्ते लतामण्डपे सन्निहितया  
तया भवितव्यं । तथा हि ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्ताद् अवगाढा जघनगौरवात् पश्चात् ।

द्वारे ऽस्य पाण्डुसिकते पदपङ्क्तिर् दृश्यते ऽभिर्नवा ॥ ६१ ॥

is an example of the Anumāna-alankāra: 'Ś. and Ch. Some of the Devanāgarī MSS. omit the above couplet.

<sup>1</sup> 'Oh! how delightful is this spot by (reason of) the fresh breeze!' *Aho* an exclamation implying approbation (*prasansāyām*): Ś. *Pravāta* = *prakṛṣṭa-vāta*: K. = *prāśasta-vāta*, 'a good breeze': Ś.: see note 2, page 36.

<sup>2</sup> 'The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by (my) limbs inflamed by the bodiless one.' *Śakya* (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengālī MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Kāṭavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rāmāyaṇa, *śakyam anjalibhiḥ pātum vātāḥ*, 'the breezes are able to be drunk by the hollowed palms.' Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhūṭayāḥ śakyam avāptum*, 'great successes are able to be obtained'; and the other from Mālavikāg. verse 58, *na śakyam upekṣhitum kupitā*: see also Mahābh., I., 769. *Aravinda*, 'a kind of lotus' (Nymphæa): see p. 24, note 2. *Kaṇa-vāhī* = *śikara-vāhika*: Ś. 'wafting cool spray.' *Ananga*, 'the bodiless god': see p. 101, note 1. *Acirala*, lit., 'having no interstices', 'close.' The Bengālī read *nirdāyam* = *ardham*.

<sup>3</sup> 'At the entrance of it where-there-is-white-sand, a fresh line of foot-

Verse 60. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — |

Verse 61. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — |

यावद् विटपान्तरेणावलोकयामि ॥ परिक्रम्य । तथा हत्वा । सहर्षं ॥  
अये लब्धं नेत्रनिर्वाणं । एषा मे मनोरथप्रियतमा सकुसुमास्तरणं  
शिलापट्टम् अधिशयाना सखीभ्याम् अन्वास्यते । भवतु । ओष्याम्यासां  
विश्रम्भकयितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥

॥ सख्यादुपवीजयतः ॥

सख्यौ ॥ उपवीज्य । सखेहं ॥ हला शकुन्तले । अपि सुखायते ते

नलिनीपत्रवातः ।

steps is seen, raised in front, depressed behind through the weight of (her hips.) *Avagādhā* = *nimnā*. *Pāṇḍu-sikate* (= *dhavala bāluke*) is a Bahuvrīhi compound agreeing with *dvāre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Pāśchān-natā guru-nitambatayā asyāḥ paḍa-panktīḥ*: Vikram., Act 4: and *Śrōṇi-bhārdā alasa-gamanā*: Megh., verse 81. Hence one of the names of a lovely woman is *nitambinī*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipygo' applied to a celebrated statue of Venus.

<sup>1</sup> 'Through the branches.' The Calcutta edition has *viṭapāntarito*, 'concealed by the branches.'

<sup>2</sup> 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netrā-nanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirvāna* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

<sup>3</sup> 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewed with flowers, is attended by her two friends.' *Manoratha-priyatamā*: 'most dear by desire,' not by actual possession or by any other method: K. *Śilā-pattam* = *pāśhāṇḍ-khaṇḍam*: see p. 76, note 1. *Anvās* 'to sit near' (*anu*, *ās*.)

<sup>4</sup> 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

<sup>5</sup> 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanāgarī read *suhaadī*



शकुन्तला । किं बीजअग्नि म महीओ ।

शकुन्तला । किं बीजयतो मां सख्यौ ।

॥ सख्यौ विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । बलवद् अस्वस्थशरीरा शकुन्तला दृश्यते ॥ सवितर्कं ॥  
तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते ॥  
साभिलाषं निर्वर्ण्य ॥ अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं

प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।

समस्तापः कामं मनसिजनिदाघप्रसरयोर्

न तु घीमस्यैवं सुभगम् अपराङ्गं युवतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

<sup>1</sup> 'Can this be the fault of the heat? or as is passing in my mind?' i.e., or is love, as I conjecture, the true cause?

<sup>2</sup> 'This form of my beloved, having the *Uśra* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner: i.e., Since the disorder apparent in the person of Śakuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Uśra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avaddha*, 'allaying fever;' the slender fibres of it are now known by the name of Khaskhas and are used in India in trellises for cooling the air. *Prasithila* = *adrīḍha*: Ś. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mrīṇḍa-ghaṭita*] tied loosely round the arm:' Ś. *Sābādham* = *sapīḍam*: Ch.: = *sa-vyadham*: K. 'discased,' 'deranged.' *Tadapi*, 'even so,' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

प्रियंवदा ॥ अमानिकं ॥ अणसूय ॥ तस्मै राणसिणो पठमदभणादो

प्रियंवदा ॥ अनानिकं ॥ अनसूये । तस्य राजर्षेः प्रथमदर्शनाद्  
आरक्षिष्य पञ्चसुखा विषम सञ्जन्ता । किं पुण्यं मे तन्निमित्तो  
आरभ्य पर्युत्तुका इव शकुन्तला । किं नु खलु अस्यास्तन्निमित्तो  
यच्च आतङ्को भवे ।

ऽयम् आतङ्को भवेत् ।

अनसूया । सहि । समवि ईदिभी आसङ्का त्रिचञ्चसु । हां दु ।

अनसूया । सखि । ममापि ईदृशी आशङ्का हृदयस्य । भवतु ।  
पुच्छस्म दाय तं ॥ प्रकाशं ॥ सहि । पुच्छिदध्वामि किमपि । वन्निचं  
प्रक्ष्यामि तावद् एनां ॥ प्रकाशं ॥ सखि । प्रष्टव्यासि किमपि । बलीयान्  
कु दे सन्दावो ।

खलु ते सन्तापः ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।

अनसूया । हला सञ्जन्ते । अणवन्तरा खु अग्ने भदणगदसु

अनसूया । हला शकुन्तले । अनभ्यन्तरे खलु आवां मदनगतस्य  
तन्मस्य । किन्तु । जादिभी इदिहामणिवन्धेस कामअमाणाणं  
वृत्तान्तस्य । किन्तु । यादृशी इतिहासनिबन्धेषु कामयमानानाम्  
याथासुणीअदि तादिमिंदे पेक्खामि । कहेहि । किंमिमतं दे सन्दावो ।

अवस्था श्रूयते तादृशीं ते प्रेचे । कथय । किन्निमित्तं ते सन्तापः ।

आरंक्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स ।

विकारं खलु परमार्थतोऽज्ञात्वा अनारम्भः प्रतिकारस्य ।

by the oldest MSS. and by K. The Devanāgarī have *kinapi ramantyam*,  
'somewhat pleasing.' *Kāma*: see p. 54, note 3. *Prasarayoh*, literally,  
'of the two prevalences:' *prasara* = *prasanga*, 'attachment,' 'connection.'  
S: but the simple meaning is 'spreading,' 'prevalence.'

1 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस्-तर्को ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बलीयान्-खलु मे ऽभिनिवेशः । सहसा

उदात्तं न भक्त्योऽपि निवेदितुं ।

एतयोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । अलि मण्डनम् । मद्रु मज्जा उपनिषद् । किं प्रियंवदा ।

प्रियंवदा । बलि शकुन्तले । सुष्ठु एषा भणति । किम् आत्मन  
आत्मन उच्यते । अणुदिश्वस्येति परिधीयमे अङ्गैः ।

आतङ्कम-उपेक्षे । अनुदिवसं खलु परिधीयमे अङ्गैः । केवलं ला-  
वणमर्द्धं काया तृणा पा मुञ्चति ।

वणमयी काया त्वां न मुञ्चति ।

राजा । अविशयम् आह प्रियंवदा । तथा हि

चामचामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मथः क्लान्तरः प्रकामविनताव् अंशौ हविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvrīhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *ganabhyantara*, 'one who is a member of any private association.' Wilson's Diet. *Madana-gatasya*: see p. 37, note 1. *Itihāsa* = *purāṇa-vṛtta*: Ś. *Nibandha*, 'a composition,' 'a narrative,' whence *nibandhri*, 'an author.'

<sup>1</sup> 'My attachment [affection] is strong.' *Abhiniveśa* [here = *abhilāsha*] implies firm attachment to or intense pursuit of any object. *Dānimapi*, 'even now,' which the Devanāgarī give at the end of this sentence, does not appear in K., or in the Bengāl MSS.

<sup>2</sup> 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

शोच्या च प्रियदर्शना च मदनक्लिष्टेयम् आलक्ष्यते  
पत्राणामिव शोषणेन मरुता स्पृष्टा लतामाधवी ॥ ६३ ॥

शकुन्तला । सखि । कस्य वा अन्यस्य कथयिष्यामि । किन्तु आयास-

यित्री इदानीं वां भविष्यामि ।

उभे । अत एव खलु निर्बन्धः । खिग्धजनसंविभक्तं हि दुःखं

सङ्घवेदनं भवति । ३

<sup>1</sup> 'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mādhavī-creeper touched by the wind, the scorcher of (its) leaves.' *Kshāma-kshāma-kapola* = *atikriśa-gunda*: Ś. The repetition of *kshāma* may imply 'becoming gradually every day more and more emaciated;' as Priyamvadā had said *anudivasam parihiyase angaiḥ*. *Kūṭhinya-mukta*: the Bengālī have *yukta*, but the loss of firmness in the breasts would rather be a sign of debility. *Prakāma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on Gīt.-Gov., iv., 17; vii., 40, explains *nikāma* by *atiśayena*. Similarly *kāma* has the sense of *nīśchitam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śoṣaṇena* = *śoṣakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pātaka-vāyunā*] K., Ś. *Mādhavī*, a large and beautiful creeper bearing white fragrant flowers, [*Gartnera racemosa*] to which constant allusion is made in the plays: see page 113, note 2.

<sup>2</sup> 'To whom else shall I relate it (if not to you, my two friends?)' *Yadi kathanyam tadā bhavatiḥhyām*: Ś.

<sup>3</sup> 'Our importunity is on this very account. Grief shared with affec-

राजा ।

पृष्टा जनेन समदुःखसुखेन बाला

नेयं न वक्ष्यति मनोगतम् आधिहेतुं ।

दृष्टो विवृत्य बह्वृणो ऽप्यनया सहष्णम्

अचान्तरे श्रवणकातरतां गतो ऽस्मि ॥ ६४ ॥

शकुन्तला । सखि । जदा पञ्चदि मम दर्शनपथं आचदो मा नवं

शकुन्तला । सखि । यतः प्रभृति मम दर्शनपथम् आगतः स तपो-  
नगरिकवदा गतः ॥ इत्याह्वीकृतं लज्जां नाटयति ॥

वनरचिता राजर्षिः ॥ इत्यह्वीकृतं लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

<sup>1</sup> 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-dukkha-sukha*, 'one who has the same joys and sorrows.' Cf. *sama-dukkha-sukhaḥ piyato lochandbhyām*: Vikramorvaśī, Act I. *Bālā* properly 'a girl sixteen years of age.' Ś. *Na na vakshyati* = *vakshyati eva*: Ś. : two negatives give intensity to the affirmative [*dhau nishedau prakṛitam artham gamayataḥ*: Ś.]: see page 24, note 1. *Mano-gatam* = *hrīdaya-stham*: see page 37, note 1. *Atrāntare* = *asminn avasare*: K. *Śravaṇa-kātaratām* = *Śakuntalā-pratīvachana-śravaṇa-bhīrutām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthāpana*, 'sending a letter;' *Snigdha-vikṣhita*, 'a loving glance;' *Mṛdu-bhāṣita*, 'soft speech;' and *Dūti-sampreshana*, 'sending a messenger.' Ś. Although Śakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramādatas*] confess to an affection for some other person : Ś.

<sup>2</sup> 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]

उभे । कथं द पिप्रमही !

उभे । कथयतु प्रियसखी ।

शकुन्तला । तदा पञ्चदि तग्गदेण अहिनामण एतदवस्थासि  
शकुन्तला । ततः प्रभृति तद्गतेन अभिलाषेण एतदवस्थासि

महत्ता ।

राजा ॥ सहर्य ॥ अतं ओतयं ।

सार एव तापहेतुर् निर्वपयिता स एव मे जातः ।

दिवस इवाभ्युदयस्तपात्यये जीवलोकस्य ॥ ६५ ॥

शकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेथां यथा तस्य राजर्षेर्

of my sight.' A not uncommon idea : Compare *yasya netrayoh pathi sthitā twām* : Vikramorvaśī, Act I.

<sup>1</sup> 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvāpayitā*, lit., 'the extingisher' = *sukha-hetuḥ*, 'the cause of pleasure.' Ś. According to Kāṭavema *tapātyaye* = *grishmānte*, 'at the end of the hot season.' He and Śāṅkara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the Ratnāvali [p. 64] *Tapati prāvṛishi nitarām abhyarna-jalāgamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanāgarī read *ardha-śyāma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. *ĀRYĀ or GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — || — — | — — — | — — — | — — — | — — —  
— — — | — — — | — — || — — — | — — — | — — — | — — — | — — —

अनुकम्पनीया भवामि । अन्यथा अवश्यं सिद्धतं मे तिलोदकं ।  
राजा । संशयश्चेदि वचनं ।

पितृवदा ॥ जनान्तिकं ॥ अनसूये । दूरगतमन्मथा अचमा इयं

कालहरणस्य । यस्मिन् बद्धभावा एषा स ललामभूतः पौरवाणां ।

<sup>1</sup> 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śrāddha, and generally consisted in offering a cake made of rice and milk [*pinda-nirvāpana*]; or in pouring out water [*udaka-dāna, udaka-kriyā*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dāna, tila-tarpana*, etc. The ceremony as performed by Brāhmanas is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattvā sapavitram tilodakam*, 'Having poured out water with sesamum-seed and kuśa-grass.' Kātavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Nūnam prasūti-vikalena mayā prasiktam, dhautāśru-śesham udakam pitarah pivanti*, 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchātam = nirvāpatam* : K. *Vartethām*; *vrit* may have the sense of 'to behave,' 'to act.'

<sup>2</sup> 'She is far gone in love, and unable to bear loss of time,' i.e., Her love has reached that point which brooks no delay. Compare *dūrartūho 'syāḥ pranayah*: Vikramorvaśī, Act 4., at beginning. *Vammaha* or *banmaha* is the proper Prākṛit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prāk., p. 245, although the MSS. give *mammaha*.

<sup>3</sup> 'He on whom she has fixed her affections is the ornament of the

तद् युक्तम् अस्या अभिलाषो ऽभिनन्दितुं ।

अनसूया । तथा । यथा-भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिव्या । अनुरूपो ऽस्या अभिनि-

वेशः । सागरं वर्जयित्वा कुत्र वा महानदी अवतरति । क इदानीं

सहकारम् अन्तरेण अतिमुक्तलतां पल्लवितां सहते ।

राजा । किमत्र चित्रं यदि विशाखे शशाङ्कलेखाम् अनुवर्तते ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved; or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhāra*: compare in the beginning of Act 3 of *Vikramorvaśī*, *Yasmin baddha-bhāra 'si twam*.

<sup>1</sup> 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [Mango] can support the Atimukta [Mādhavī creeper] with (its) new sprouts?' *Ava-trī* (properly 'to descend,' or 'alight') is here applied to the disemboguing of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavātī twam Dushyante evānuraṅgā*: Ś. The Sahakāra is described p. 27, note 3. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Pundraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidās and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

<sup>2</sup> 'Why need we wonder at this, since the constellation Viśākhā courts [goes after] the young-moon?' *i.e.*, If the constellation Viśākhā [or the sixteenth lunar asterism, which is sometimes written in the dual Viśākhe, as containing two stars] is eager for an union with the Moon, why need we



अनसूया । कः पुनर् उपायो भवेत् । येन अविश्रम्भितं निम्हतं च

अनसूया । कः पुनर् उपायो भवेत् । येन अविश्रम्भितं निम्हतं च  
महीय मणोर ह भव्यादृक् ।

सखा मनोरथं सत्यादधावः ।

प्रियंवदा । निम्हतम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śásánka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohini) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohini, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákha, and Viśákhá would, therefore, be appropriately chosen before Rohini. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhe* to the two female friends, and *śásánka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuvartete* = *anusratah*: K.

<sup>1</sup> '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

अनसूया । कथम् इव ।

प्रियंवदा । ननु स राजर्षिर् अस्यां स्निग्धदृष्ट्या सूचिताभिला-

ष इमानि दिवसानि प्रजागरुक्षो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथा हि

इदम् अशिशिरैर् अनस्तापाद् विवर्णमणीकृतं

निशि निशि भुजव्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।

अनतिलुलितज्याघाताङ्गं मुकुटं मणिवन्धनात्

कनकवलयं खस्तं खस्तं मया प्रतिसार्यते ॥ ६६ ॥

'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [*i.e.*, as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Āpāṅga* = *netra-prānta*. *Pravarttibhiḥ* = *skhaladbhiḥ*. *Anatilulita* = *atisakta*, 'closely adhering': K: = *nābhilulita*: S. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalā, *śarīra-lulitā*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanāgarī all have *anabhilulita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengālī MSS. Through emaciation and disuse of the bow (*Cf.* p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love. Compare Megha-dūta, verso 2: *Kanaka-valaya-bhrāṇśa-rikta-prakoṣṭhah*,

Verse 66. *HARINĪ* (variety of *ATYASHTĪ*) containing seventeen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — | — — — — — ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअनलेहो स कपोतद । १२  
 प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । इमं  
 देवदामेमावदेमण सुमणोगोविदं करिअ मे हतस्य पायवत्तं ।

देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्य हस्तं प्रापयिष्यामि ।

अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला  
 भणति ।

भणति ।

शकुन्तला । सहीणश्चाञ्जलिं विकल्पीअदि ।

शकुन्तला । मखीनियोगो ऽपि विकल्प्यते ।

‘having the fore-arm bare by the falling of the golden bracelet.’ The Bengálí have *anatilulita-jyá ghátámkád*, agreeing with *mani-bandhanát*, which would appear at first sight to be the better reading. I have followed Kátavema and the Devanágari MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Kátavema observes, be taken adverbially. *Mani-bandhana* ‘the wrist,’ ‘the place of binding jewels.’

<sup>1</sup> ‘Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.’ *Madana-lekha* = *ananga-lekha*: Ch. : = *smara-bháva-súchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatá-śeshápadesena*; the Bengálí read *devatá-sevápadesena*, ‘under pretext of honouring a divinity,’ supported by Ś. Kátavema reads *devatá-vyapadesena*, with the word *prasáda* inserted in the margin. *Devatá-śesha* is supported by Ch., and explained by him as *nirmályam*, ‘the remains of an offering of flowers presented to an idol.’ Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

<sup>2</sup> ‘This very injunction [suggestion] of my friend is weighed (in my mind),’ i.e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahí*.

प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि  
 नानि अपदबन्धनम् ।  
 ललितपदबन्धनम् ।

शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुकं पनर् वेपते  
 मे प्रियम् ।  
 मे हृदयम् ।

राजा ॥ सहर्षम् ॥

अयं स ते तिष्ठति सङ्गमोत्सुको  
 विशङ्कसे भीरु यतोऽवधीरणम् ।  
 लभेत वा प्रार्थयिता न वा श्रियं  
 श्रिया दुरापः कथम् ईप्सितो भवेत् ॥ ६७ ॥

<sup>1</sup> 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyāsa-pūrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam* : Compare *lalitārtha-bandham* : Vikramorvaśī, Act 2.

<sup>2</sup> 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrī* = *Lakṣmī*, 'the goddess of beauty and fortune,' here identified with Śakuntalā or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengālī MSS. is omitted in all the Devanāgarī, and is most probably spurious.

Verse 67. VANSASTHAVILA (variety of JAGARī.) See Verses 18, 22, 23.

सख्यौ । अथ सन्नमणावमानिनि । को दाणिं मया वदितुं ।

सख्यौ । अथ आत्मगुणावमानिनि । क इदानीं शरीरनिर्वाप-  
दिति च मां यदि च ज्ञासिणि पञ्चकोण वारयति ।

यित्री शरदीं ज्योत्स्नां पटान्मेन वारयति ।

शकुन्तला ॥ सस्मितं ॥ निजोद्गता दामिनि ।

शकुन्तला ॥ सस्मितं ॥ नियोजिता इदानीम् अस्मि ॥ इत्युपविष्टा  
विष्णुनि ॥

चिन्तयति ॥

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकयामि । यतः

उन्नमितैकधूलतम् आननम् अस्याः पदानि रचयन्त्याः ।

कण्टकिनेन प्रथयति मय्यनुरागं कपोलेन ॥ ६८ ॥

<sup>1</sup> 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i.e., according to Śankara, 'This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirvāpayitrim*: see p. 97, note 1. *Paṭāntena*: Compare in Act V. *Paṭāntena mukham dvṛitya roditi*.

<sup>2</sup> 'I am now (acting) under (your) directions,' i.e., 'It is by your orders that I do this: *Niyajitāmi bhavattibhyām giti-karaṇe*, 'I am directed by you to compose verses:' Ś.: 'I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

<sup>3</sup> 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Viśmīla-nimesheṇa* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' *Kantakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengālī have *pulakā-*

Verse 68. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
— — — | — — — | — — — || — — — | — — — | — — — | \* — — — | —

शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सन्निहिता-  
 नि पुनर्लेखनसाधनानि ।

प्रियंवदा । अस्मिन् शुकोदरसकुमारे नलिनीपत्रे नखैर् निचि-  
 प्रवर्णं कुरु ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । शृणुतम् । ददानीं सङ्गताथं  
 न वेति ।

उभे । अवहिते खः ।

*chitena*, and the Calcutta edition *pulakānchitena*, meaning the same. Horri-  
 pilation, or the erection of the hair of the body (*pulaka*, *roma-kantaka*,  
*romānchana*) is considered by the Hindús to be an indication of exquisite  
 delight or pleasurable emotion. The Dictionary does not give this sense to  
*kantaka*, but it is so used in *Vikramorvaśī*, Act I., *mama angam sa-roma-*  
*kantakam ankuritam*.

<sup>1</sup> 'But the writing-materials indeed are not at hand.' Most of the MSS.  
 have *hu* for Sanskrit *khalu*. Lassen (*Instit. Prāk.*, p. 192) shows that *kkhu*  
 is the proper form after a short vowel.

<sup>2</sup> 'Engrave the letters [make engraving of the letters] with your nails on  
 this lotus-leaf smooth as a parrot's breast.' *Śukodara*: In *Vikramorvaśī*,  
 Act IV., the colour of a scarf is compared to the same thing [*śukodara-*  
*śyāmam stanānśukam*] and in *Mahābh.* ii., 1035, the colour of horses  
 [*śukodara-samān hayān*]. The Prākṛit is answerable for *nikshipta-varnam*  
*kuru*. This is the reading of all the Devanāgarī; the Bengālī have *pada-*  
*chheda-bhaktiyā nakhair dlikhyatām*.

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुज्झ म आण हिअअं मम उण कामो दिवापि रात्रिमपि ।

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

णिग्धिण सवद वन्निअं तुह वत्तमणारहाद अद्दाद मरं ।

निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथायां अङ्गानि ॥ ६६ ॥

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस्त्वाम् अनिशं मां पुनर् दहत्येव ।

स्वपयति यथा शशाङ्कं न तथा हि कुमुदतीं दिवसः ॥ ७० ॥

<sup>1</sup> 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanāgarī agree, but give *maṇorahāim* for *manorathāni* in concord with *angāni*. *Maṇorahāi* and *maṇorahae* may both stand for the Sanskrit gen. fem. *manorathāyāḥ* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prāk., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkrīpa tapayati baliyas twad-abhimukha-manorathāyā angāni*]. This verse is called by Kāṭavema, the *upanyāsa*: compare p. 117, note 1.

<sup>2</sup> 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatī chandra-virahena santaptā bhavati*: Ś.] here compared to Śakuntalā. *Kumudvatī* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śāsānka*: see p. 24, note 2 at end: Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. GĪTĪ or UDGĀTHĀ. See Verse 4.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

Verse 70. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —





॥ राजोपविशति । शकुन्तला सलज्जा तिष्ठति ॥

प्रियंवदा । द्रुवेणस्य वो अमोक्षाणराओ पञ्चकसो । मलोभिरजः ।

प्रियंवदा । द्वयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो

तुल्यः । मयूकमप्युपार्द्राणि करोति ।

पुनर् मां पुनरुक्त्वादिनीं करोति<sup>१</sup> ।

राजा । भद्रे । नैतत्परिहार्यं । विवक्षितं ह्यनुक्तम् अनुतापं जनयति ।

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य आर्त्तिहरेण राज्ञा

भोक्तृत्वं विदः प्रसादो वा भवति ।

भवितव्यम् इति एष वो धर्मः ।

<sup>१</sup> 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptance of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted;' and hence sometimes simply 'additional.' Thus in the *Vikramorvasī*, Act 3. the torches are said to be *punar-uktāḥ chandrikāyām*, 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktāvali-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: *Mālavikāg.* p. 63, l. 5. *Sakhī-snehah* = *sakhī-vishayaka-pranayah*.

<sup>२</sup> 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tāpa*, lit., 'after-pain,' i.e., repentance.

<sup>३</sup> 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengālī have *āśrama-vāsino* for *vishaya-vāsino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्परं

प्रियंवदा । तेन हि इदम् अत्र प्रियसखी त्वाम् उद्दिश्य इदम्

प्रियंवदा । तेन हि इदम् आवयोः प्रियसखी त्वाम् उद्दिश्य इदम्  
अवस्थान्तरं भगवता मदनेन आरोपिता । तद् अर्हसि अभ्युपपत्त्या  
जीवितम् अस्या अवलम्बितम् ।

जीवितम् अस्या अवलम्बितम् ।

राजा । भद्रे । साधारणी ऽयं प्रणयः । सर्वयानुगृहीतो ऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्नः पुरविरह-

पर्यत्सुकस्य राजर्षेर् उपरोधेन ।

पर्यत्सुकस्य राजर्षेर् उपरोधेन ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा

हृदयमन्निहिते हृदयं मम ।

यदि समर्थयसे मदिरेक्षणे

मदनवाणहतो ऽस्मि हतः पुनः ॥ ७२ ॥

<sup>1</sup> 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

<sup>2</sup> 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddisya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthāntaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Āropita* = *prāpita*: S.

<sup>3</sup> Compare, in the *Vikramorvasī*, Act 2, *Sādhārāṇo 'yam ubhayoh prañayah*.

<sup>4</sup> 'What (can you mean) by detaining the Rājārshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

<sup>5</sup> 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

अनसूया । वयस्य । बह्वस्रभा राजानः श्रूयन्ते । यथा नौ

(अनसूया) बह्वस्रभा राजानः श्रूयन्ते । यथा नौ

प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वाह्य ।

राजा । भद्रे । किं बह्वना ।

परिग्रहबहुले ऽपि द्वे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च युवयोर् इयं ॥ ७३ ॥

राजा । भद्रे । किं बह्वना ।

उभे । निर्दृते स्तः ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 63 [*hatamapi nihantyeva madanah*]. *Hridaya-sannihite* = *man-manovasthāyini*, 'O thou that abidest in my heart: Ś: = *chittārūḍhe*: Ch. *Madirā*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful;' or to *ishad-ghūrṇana-shīla*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

<sup>1</sup> 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalā. *Pratishthā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' Ś: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutwe* = *kalatra-bāhulye*. The Devanāgarī MSS. read *samudra-vasanā*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastrāṇi yasyāḥ*: Ś.] The Bengālī all have *samudra-rasanā*, which is literally 'sea-girt' [*rasanā* = *mekhalā*] and seems to be the better reading. Compare Hitop., i. 2542. Confusion between *rasanā* and *vasanā* may easily have arisen. *Cha cha*: see page 13, note 1.

<sup>2</sup> In the Bengālī MSS., the dialogue which follows these words has several interpolations.

प्रियंवदा ॥ सदृष्टिचेपं ॥ अनसूये । यथा एष इतो दत्तदृष्टिर्  
उत्सुको मृगपोतको मातरम् अन्विष्यति । एहि । संयोजयाव एनं ॥  
इत्युभे प्रस्थिते ॥

शकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।  
उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥  
शकुन्तला । कथं गते एव ।  
राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे  
वर्तते ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्  
सञ्चारयामि नलिनीदलतालवृत्तैः ।  
अङ्गे निधाय करभोरु यथासुखं ते  
संवाहयामि चरणावुत पद्मताम्रौ ॥ ७४ ॥

<sup>1</sup> Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother:' *Mātrā saha iti anushanga*: Ś. Some word like *pāya*, 'See!' may be supplied before *yathā* in the sentence preceding.

<sup>2</sup> 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' i.e., Am not I here to wait upon thee, in place of thy friends? The Bengālī add *sakhi-bhūmau*. *Ārddhayitā* = *parichārakah*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

<sup>3</sup> 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि ॥ इत्युत्थाय

गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorú*. According to Pāṇini, IV., i., 69, *Ūru*, 'a thigh or hip,' at the end of this and some other compounds becomes *úrú* and is declined like *vadhú*; and *karabhorúh* is said to be equivalent to *erittorúh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers,' it is also 'a young elephant.' Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prānyangam* ['is part of an animal'] *tadiva ūru yasyāh śubha-lakṣaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *vr̥ttair* ['round'] *asthābhair karabhopamair pr̥pnuvantyūrūbhīh śāsvat striyāh sukham anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopamorúh*: Raghuvansa, vi., 83. *Samvāhayāmi* = *mardayāmi*: *Sam-vāh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-tāmrāu*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Stri-nakha-pātalam kuruvakam*: Vikramorvaśī, Act 2.

<sup>1</sup> 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' i.e., with my foster-father and others.

<sup>2</sup> 'The day is not (yet) cool.' *Aparinirvāna* = *anapagata-tīrtdāpāh*, 'having its great heat not yet passed off.' 'It was still noon.' Ś. Some MSS. have *anirvāna*, and others *apa-nirvāna* [= *anirvāna*, *nirvāna-rahita*].

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणं ।

कथम् आतपे गमिष्यसि परिबाधापेलवैर् अङ्गैः ॥ ७५ ॥

॥ इति बलाद् एनां निवर्तयति ॥

अथ कुन्तला । पौरव । रच विनयं । मदनमन्त्रापि न खलु आत्म-

नः प्रभवामि ।  
राजा । भीरु । अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तत्र-  
भवान् नात्र दोषं गृहीष्यति कुलपतिः । अपि च  
गाम्भर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।  
अयन्ते परिणीतास् ताः पितृभिश् चाभिनिन्दिताः ॥ ७६ ॥

<sup>1</sup> 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribādha-pelava* = *duṣkṛhāsahishnu*, 'incapable of bearing hardship.' The Bengālī have *komala* for *pelava*.

<sup>2</sup> 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena tvam-manoratha-pūranam kriyate*, 'so that your wishes may be fulfilled:' Ś.

<sup>3</sup> 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e., will not attribute blame to you in this matter.' *Dṛishtvā te* is supported by the concurrent authority of the Taylor, Maokenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dishtyā te*. My own Bombay MS. omits the words entirely, but a blank space indicates that something is left out. *Vidita-dharmā*: see Pān. V. 4, 124. *Dharma* at the end of a Bahuvrīhi compound becomes *dharman*. Cf. *Yurām kshatriya-dharmānau*: Hitop., I. 2473.

<sup>4</sup> 'Many daughters of Rājarshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gāndharva, and (even) they have

Verse 75. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — | — — — — | — — — — || — — — — | — — — — | — — — — | — — — —

Verse 76. ŚLOKA OF ANUŠTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च तावन्मां । भूयाऽपि सखीजनम् अनुमान-

द मम ।

यिष्यामि ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्

कुसुमस्येव नवस्य षट्पदेन ।

अधरस्य पिपासता मया ते

सदयं सुन्दरि गृह्यते रसो ऽस्य ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति नाय्येन ॥

received the approval of their fathers [been approved by their fathers].<sup>1</sup> The Gándharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*kāma-sambhava*] or the mutual inclination [*anyonyechchhá*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gándharva* = *paraspara-bhāshayá kṛto vivāha*: K. The long scene which follows this verse in the Bengálí MSS. is omitted in all the Devanágari, and must be regarded as an interpolation.

<sup>1</sup> 'I will again take counsel with my female friends.' *Anuman* in the causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

<sup>2</sup> '(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go.)' *Aparikshata*, lit., 'unhurt,' 'uninjured,' applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. AUPACHCHHANDASIKA, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

— — — — — || — — — — —

नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सहचरं । उपस्थिता रजनी ।

शकुन्तला ॥ समम्भ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-

भाय आर्या गीतमी इत एव आगच्छति । तावद् विटपान्तरितो

भव ।

राजा । तथा ॥ इत्यात्मानम् आवृत्य तिष्ठति ॥

॥ ततः प्रविशति पाचहस्ता गीतमी सख्यौ च ॥

सख्यौ । इत इत आर्या गीतमी ।

<sup>1</sup> '[Behind the scenes.] O female-chakravāka, bid farewell to thy mate: the night is at hand [arrived].' *Chakravāka-radhukā* [Pāṇini, VII., 4, 13] i.e., the Chakravāki or female of the Ruddy goose, commonly called the Brahmanī duck (*Anas Casarea*). The male and female of these birds keep together during the day (whence one of their names, *dvaṇḍva-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rātri-viśeṣha-gāmin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathāṅga* or *ratha-pāda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the *Vikram.*, Act 4, *Sahacharīm dūre matvā viraushi sanutukah.* Cf. also Meghadūta, verse 82, and Raghu-vansā, viii., 55.

<sup>2</sup> 'To ascertain the state of my bodily health.' Prākṛit has no dative, but gives the force of that case to the genitive.

<sup>3</sup> 'Concealed by the branches:' see page 105, note 1.

<sup>4</sup> 'With a vessel in her hand.' One MS. has *udaka-pātra-hastā*, 'with a vessel of water in her hand.'



गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लघुसन्तापानि ॥

ऽक्तानि ।

शकुन्तला । आर्य्य अस्ति मे विशेषः ।

गौतमी । अनेन दर्भोदकेन निराबाधम् एव ते शरीरं भवि

ष्यति ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वत्से । परिणतो दिवसः ।

एहि । उटजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हृदय । प्रथमम् एव सुखोपनते मनोरथे

कातरभावं न मुञ्चसि । सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥

पदान्तरे स्थित्वा । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्त्रये

त्वां भूयो ऽपि परिभोगाय ।

<sup>1</sup> 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idāntm vṛittam*, 'There is now some freedom from pain.' Ś. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Vīśeṣha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikāg.*, p. 46, l. 9.

<sup>2</sup> 'With this Darbha-water,' i.e., water and Kuśa-grass, mixed and used for the *śāntiyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

<sup>3</sup> 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वस्थानम् उपेत्य । सनिःश्वासं ॥ अहो विप्रवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुर् अङ्गुलिसंवृताधरोष्ठं

प्रतिषेधाच्चरविक्रवाभिरामं ।

मुखम् अंशविवर्ति पद्मलाद्याः

कथमयुष्मन्मित्रं न चुम्बितं तु ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [*After advancing a step, standing still again, aloud*] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].<sup>1</sup> *Prathamam eva*, etc.: see page 121, line 2. *Sukhopanate*: compare *yad upanatam duhkham sukham tat*: Vikram., end of Act 3. *Vighatita*, 'broken,' distracted with grief.' *Paribhoassa*: see page 129, note 2. *Paribhogāya*: Compare *paribhukta*: page 132, line 1.

<sup>1</sup> 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' *Anguli-samvṛita* = *angulibhyām pihita*: Ś. *Adharosṭha*: see p. 32, note 5, in middle. *Pratishedhākshara*, i.e., *na mamādharāṁ chumbanīyam* [*unnamanīyam*] 'my lip must not be kissed.' Ś.Ch. *Alam alam mā iti prabhṛitibhiḥ*, 'by such expressions as 'enough,' 'enough,' 'don't': K. Some of the Devanāgarī MSS. read *pratisheddhāntara*. *Akshara* is 'a syllable,' as well as 'a letter': see *ekākshara* in Wilson's Dictionary. *Anśa-vivartī* = *tiryak-kṛitā*, 'turned on one side': Ch. It may, however, also mean 'revolving on the shoulders' [*anśayor vivartī*]. Śankara mentions another reading, *anga-vivartī* = *krōḍa-ghūrṇamānam*. *Pakṣmalākṣī* = *chāru-bahu-pakṣma-yuktā*, or *prāśasta-pakṣma-yuktā akṣī yasyāḥ*, 'who has eyes with beautiful eye-lashes': Ś., and Ch.: i.e., 'Whose eye-lashes are brown like the leaf of a lotus': Ch. The Hindū women used collyrium to darken the

क्व नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लता-  
वलये मुहूर्तं स्थास्यामि ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं

क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैर् अर्पितः ।

हस्ताद् भ्रष्टम् इदं विषाभरणम् इत्यासज्यमानेक्षणो

निर्गन्तुं सहसा न वेतसगृहाच्छक्तो ऽस्मि गृह्यादपि ॥ ७६ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्प्रवृत्ते

वेदीं ऊताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshma* is properly, 'possessed of eye-lashes' [*pakshmarat*] an adjective formed from *pakshman* as *siddhama* from *siddhman*: Pāṇini, v., 2, 97. *Utpakshma*, 'having upturned eyelashes,' occurs about the middle of the second Act of the *Vikramorvaśī*. *Kathamapi*, 'somehow or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the *Sāhitya-darpana*, [page 116], supported by Chandra-śekhara.

<sup>1</sup> 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavā*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogāya*, page 130, note 3 at end. *Muhūrtam*: see page 36, note 2, at end.

<sup>2</sup> 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the *Vetasa*-arbour, even though deserted (by her).' *Śarīra-lulitā* = *dehasanghrīṣṭā*, 'rubbed by the body:' see *anatilulita*, p. 115, note 1. *Śīlāyam*: see page 105, note 3, and page 121, note 3. *Kānta*: Śāṅkara and the Bēṅgālī MSS. read *kānta*, 'charming,' 'dear.' *Viśābharana* = *mṛināla-valaya*: see p. 106, note 2. *Āsajyamāneśhano* = *āropyamāneśhano*. *Vetasa-griha* = *latā-maṇḍapāt*, 'from the arbour of creepers:' see p. 104, line 4.

Verse 79. ŚĀRDŪLA-VIKRĪṢṬA (variety of ATIDHṚṬI). See Verses 14, 30, 36, 39, 40, 63.

कायाश्चरन्ति वज्रधा भयम् आदधानाः

सन्ध्यापयोदकपिशाः पिशिताशनानां<sup>१</sup> ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ तृतीयो ऽङ्कः ॥

<sup>१</sup> '[In the air.] The evening sacrificial rite being commenced, the shadows of the Rākshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ākāśe*: see p. 96, note 3. *Savana-karmaṇi* -- *homa-karmaṇi*. *Sampravṛtite* = *upakrānte*. *Prakīrṇāḥ* is the reading of the oldest MSS.: Śankara reads *vistīrṇāḥ*: the Devanāgarī, *prayastāḥ*, 'striving,' 'using effort.' *Hutāsanaṇatīm* = *dhītāgnim*. *Bhayaṁ ādadhānāḥ* = *trāsam utpādayantyāḥ*. *Pīṣitāsandānam* = *rākṣasāndānam*. The Rākshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*pīṣita*].

Verse 80. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 71.

॥ अथ चतुर्थाङ्कादौ विष्कम्भः<sup>१</sup> ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्धौ सख्यौ ॥

अनसूया । हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-  
वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निवृत्तं मे  
हृदयं तथापि इयच् चिन्तनीयं ।

प्रियंवदा । कथम् इव ।

अनसूया । अद्य स राजषिर् इष्टिं परिसमाप्य ऋषिभिर् वि-  
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं  
स्मरति वा न वेति ।

प्रियंवदा । विश्रब्धा भव । न तादृशा आकृतिविशेषा गुणवि-

<sup>१</sup> See the note on the term Vishkambha, page 97, note 3.

<sup>२</sup> 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gāndharvena*: see p. 127, note 4. *Anurūpa-bhartri-gāmini*: the Bengālī have *anurūpa-bhartri-bhāgini*. *Iti* may often be translated by 'so thinking.' see p. 140, note 2.

रोधिनो भवन्ति । किन्तु तात दृष्टानीयं इयं नानां श्रुत्वा न जाने

किं प्रतिपत्स्यत इति ।

अनसूया । यथा अहं पश्यामि । तथा तस्य अनुमतं भवेत् ।

प्रियवदा । कथम् इव ।

अनसूया । गुणवते कन्या प्रतिपादनीया इति अयं तावत् प्रथमः

सङ्कल्पः । तं यदि दैवम् एव सम्पादयति । ननु अस्यायामेन कृतार्थो

गुरुजनः ।

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-

पर्याप्तानि कुसुमानि ।

<sup>1</sup> 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ākriti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyate = abhidhāsyati*: *Ś.* : = *pratīvakti*: K.: Westergaard gives 'respondere' as one sense of *pratipad*. Compare *tach chhrutwā tatheti pratyapadyata*: *Rāmāy.*, I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

<sup>2</sup> '“The maiden is to be given to a worthy (husband):” such was the first purpose-of-his-heart.' *Sankalpa = manoratha*: *Ś.*: properly 'a resolve,' 'mental determination': see p. 48, line 4, with note 1 at end.

अनसूया । ननु प्रियसखाः शकुन्तलायाः सौभाग्यदेवता अर्च-

नीया ।

प्रियंवदा । युज्यते ॥ इति तदेव कर्मरभेते ॥

नेपथ्ये । अयम् अहं भोः<sup>१</sup> ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना इव निवेदितं ।

प्रियंवदा । ननु उटजसन्निहिता शकुन्तला ॥ आत्मगतं ॥ अद्य

पुनर् हृदयेन असन्निहिता ।

<sup>१</sup> 'Is not the guardian-deity of our dear friend Śakuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengālī read *devatāh*, 'deities,' and Śankara adds *Shashtikā-gaurī-prabhṛitayah*, 'such as Shashtikā [Durgā], Gaurī, etc.'

<sup>२</sup> '[Behind the scenes.] It is I, ho there!' *Nepathye*: see p. 2, note 2. *Ayam aham āgatosmi iti arthak*: Ś. See Manu, ii., 122, etc. 'After salutation, a Brāhmaṇ must address an elder saying, 'I am such an one' [*asau nāmāham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, 'It is I' (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-sabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

<sup>३</sup> '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengālī, the Devanāgarī have *atithīnām*.

<sup>४</sup> 'With her heart she is not near,' i.e., her heart is absent with Dushyanta.





पहविस्सदि ।

प्रभविष्यति ।

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अनसूया उवाच ।

अर्घ्योदकम् उपकल्पयामि ।

(for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Śūnya-hṛdayā* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc. : This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanāgarī have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. *Utphūla* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prākṛit *upphulla*, it may be observed that many consonants in Prākṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkha*, or *suha* may be written for the Sanskrit *sukha*, and *nihitta* or *nihia* for *nihita* : Lassen's Instit. Prāk., p. 276, 3. The oldest Bengālī MS. has *avirala-pādoddhārayā*, and the Calcutta edition *avirala-pāda-twarayā gatyā*. As to Durvāsas, he is a Saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purāṇas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons : see Vishṇu-Pur., p. 70. With regard to the title Maharshi : see p. 38, note 3, and p. 43, note 2.

<sup>1</sup> 'Who beside Fire will have (such) power to consume?' Śāṅkara has *tathā* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Brāhman is frequently compared to fire : see p. 74, note 3, and p. 49, note 2.

<sup>2</sup> 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तथा ॥ इति निष्क्रान्ता ॥

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेगस्खलितया  
गत्या प्रभ्रष्टं मे हस्तात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश्य ॥ सखि । प्रकृतिवक्रः स कस्य अननयः प्राते-  
गृह्णाति । किमपि पुनः सानुक्रोशः कृतः ।

अनसूया ॥ सस्मितं ॥ तस्मिन् बज्ज एतदपि । कथंय ।

प्रियंवदा । यदा निवर्तितुं न इच्छति । तदा विज्ञापितो मया ।  
भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहितृजनस्य भग-

वता एकोऽपराधो मर्षयितव्य इति ।

prepare a propitiatory offering and water.' The Bengálí have *patitwá*, 'having fallen' for *pranamya*. *Arghyodakam* : see p. 35, notes 3 and 4.

<sup>1</sup> 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap' : see p. 79, line 3.

<sup>2</sup> 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

<sup>3</sup> 'Even this (somewhat) was much for him : say on.'

<sup>4</sup> 'Considering (it is) the first-time, this one offence of the daughter, who is unawaro of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदी तदी ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदा । से व अन्तः । अन्तः । अन्तः । अन्तः । अन्तः ।

प्रियंवदा । ततो मे वचनम् अन्यथाभितुं नार्हति । किन्तु  
प्रतिष्ठापनाभरणदर्शनेन शपा निवर्तित इति मन्त्रयमाणः स्वयम्  
अभिज्ञानाभरणदर्शनेन शपा निवर्तित इति मन्त्रयमाणः स्वयम्  
अन्तर्हितः ।

अन्तर्हितः ।

अनसूया । शक्यम् इदानीम् आश्रितुम् अस्ति । तेन राजर्षिणा  
समस्थितेन खनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति स्वयं पि  
नङ्गं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।

नङ्गं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।

प्रियंवदा । ततो मे वचनम् अन्यथाभितुं नार्हति । किन्तु

प्रियंवदा । ततो मे वचनम् अन्यथाभितुं नार्हति । किन्तु

*Prathamam iti*: The Bengálí, supported by K., have *prathama-bhaktim avekshya*, 'in consideration of her former devotion.'

<sup>1</sup> "My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.] *Abhijnána-bharana*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nárikadi*: see p. 53, note 2. *Swayam antarikshah*, lit., 'he became self-hidden.'

<sup>2</sup> 'A ring stamped with his name was by that Rájarsi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalá will be possessed-of-a-resource-in-her-own-power.' *Sva-náma-dheyánkitam*: see p. 52, notes 1 and 2. *Smarantíyam iti*: properly, 'Saying, "It is a remembrance:"' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengálí add *Śakuntalá-haste*, but

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अनसूये । प्रेक्षस्व तावत् । वामहस्तोपहि-  
तवदना आलिखिता इव प्रियसखी । भर्तृगतया चिन्तया आत्मानमपि  
न एषा विभावयति । किं पुनर् आगन्तुकं ।

अनसूया । प्रियंवदे । द्वयोर् एव नौ मुखे एष वृत्तान्तस्तिष्ठतु ।

रक्षणीया खलु प्रकृतिपेलवा प्रियमखी ।

प्रियंवदा । क इदानीम् उष्णोदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanágari or K. *Tasmin* : Ś. has *tasmāt*.

<sup>1</sup> 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture : ' see p. 6, note 1.

<sup>2</sup> 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved], ' i.e., She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vṛittāntah*, i.e., *śāpa-vṛittāntah* : Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

शिष्यः । वेलोपलक्षणार्थम् आदिष्टो ऽस्मि तत्रभवता प्रवासाद्  
उपावृत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि कियद्  
अवशिष्टं रजन्या इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि  
यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्  
आविष्कृतारुणपुरःसर एकतो ऽर्कः ।  
तेजोद्वयस्य युगपद् व्यसनोदयाभ्यां  
लोको नियम्यत इवात्मदशान्तरेषु ॥ ८२ ॥

<sup>1</sup> 'Arisen from sleep,' i.e., *suptānantaram utthitah*, 'just arisen after sleep,'  
'just aroused from sleep:' Ś.

<sup>2</sup> 'I am commissioned by his reverence Kāśyapa (who has just) returned  
from his pilgrimage [residence abroad], to observe the time of day. Having  
gone out into the open air, I will just see how much of the night remains.'  
*Pravṛtsat*, i.e., *somatīrthāt*: see p. 16, note 2. *Kāśyapena*: see p. 22, note  
1. *Prakāśam* = *vivṛita-pradeśa*, 'an open spot:' K. = *chatvāra*, 'a court-  
yard:' Ś.

<sup>3</sup> 'On the one side the lord of the plants [the Moon] descends to  
the summit of the western mountain; on the other side (rises) the Sun,  
whose forerunner Aruṇa [the Dawn] has just become visible. By the con-  
temporaneous setting and rising of the two luminaries, human beings are  
guided as it were through their different states:' i.e., by the alternations of  
these luminaries, the vicissitudes to be expected in human life are indicated.  
One of the names of the Moon is *Ośadhī-patih*, 'lord of the annual or  
medicinal plants.' He is so called from some influence which he is supposed  
to exercise over the growth of such plants. Compare Deut., xxxiii., 14,  
'The precious fruits brought forth by the sun, and the precious things put

Verse 82. VASANTA-TILAKĀ (variety of ŚAKKARĀ). See Verses 8, 27, 31, 43, 46, 61,  
74, 80.

अपि च ।

अन्तर्हिते शशिनि सैव कुमुदती मे

दृष्टिं न नन्दयति संस्मरणीयशोभा ।

इष्टप्रवासजनिता न्यबलाजनस्य

दुःखानि नूनम् अतिमात्रसुदुःखहानि ॥ ८३ ॥

forth by the moon.' *Oshadhī* is explained in Manu, i. 46, as *phala-pákāntā*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god *Súrya*, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptásiva*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called *Aruna*, or the Dawn personified. *Aruna* is the son of *Kaśyapa* and *Vinatā*, and elder brother of *Garuda*. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the *Chándala* in the *Mṛichchhakatī* [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

<sup>1</sup> 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bāndhava*, *kumudini-náyaka*, *Kumudésa*]. *Abalā-janasya*: The Bengálí have *abalā-janena*. The genitive is equally admissible. Compare *śriyo durápah*, which is the Bengálí reading for *śriyā-durápah* at p. 117, l. 13, and *swabhāvas tasya duratikramah*: Hitop. l. 1945.

Verse 83. *VASANTA-TILAKÁ* (variety of *ŚAKKARÍ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं णाम विषयपरमुहस्तापि  
अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरामुहस्तापि

<sup>1</sup> 'With a hurried toss of the curtain.' *Patākshepena* (so read all the Devanāgarī MSS., and K.) is from *paṭa*, with the same sense as *apāti*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *ākshepa*, 'tossing aside.' The Bengālī reading is *apāti-kshepena*. *Patākshepena* = *yavanikāpanodanena*: K. : = *akasmāt*, 'suddenly:' Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokādi-janīta-sambhrama-yuktasya*] is made with a toss of the curtain:' K.

The following verses have not the authority of the Devanāgarī MSS., nor of K., but are given immediately after verse 83 in the Bengālī MSS., and in the Calcutta and French editions, supported by Ś. :—

अपिच ।

कर्कश्वनाम् उपरि तुष्टिर्न रञ्जयत्ययसन्ध्या  
दार्भं मुञ्चत्युज्जपटलं वीतनिद्रो मयूरः ।  
वेदिप्रान्तात् खुरविल्लिखिताद् उत्थितश्चैव सद्यः  
पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आरुह्यमानः ॥

अपिच ।

पादन्वासं चित्तिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः  
क्रान्तं येन क्षयिततमसा मध्यमं धाम विष्णोः ।  
सो ऽयं चन्द्रः पतति गगणाद् अक्षयशेषैर् मयूखैर्  
अत्यारूढिर् भवति महताम् अयपधंशनिष्ठा ॥

'Moreover, the early dawn impurples the dew-drops upon the jujubes: the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage: and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumera, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'

इमस्म जणस्म ए एदं ए विदिअं । तेण राणा मउन्दलाए अण-  
अस्य जणस्य न एतन् न विदितं । तेन राज्ञा शकुन्तलायाम् अजा-  
ज्जं आअरिदंत्ति ।

र्यम् आचरितम् इति ।

शिशुः । यावद् उपस्थितां होमवेलां गुरवे निवेदयामि ॥ इति  
निष्क्रान्तः ॥

अनसूया । पडिबुद्धावि किं करिस्सं । ए मे उददेसुवि णिअ-  
अनसूया । प्रतिबुद्धापि किं करिष्यामि । न मे उचितेऽपि निज-  
करणेऽसु हत्यपात्रा पसरन्ति । कामो दाणिं सकामो होदु । जेण  
करणीयेषु हस्तपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन  
अमञ्जसन्ने जणे बुद्धिअया मत्ती पदं कारिदा । अज्जना द्वावामण-  
असत्यसन्ने जने शुद्धइदया सखी पदं कारिता । अथवा दुर्वासःशाप

<sup>1</sup> 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.' *Evam nāma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śankara has *amushya janasya*. The other Devanāgarī MSS. read *yadyapi nāma vishaya-pārdn-mukhasyāpi janasya etan na viditam tathāpi tena*, etc. The margin of the Bengālī MS., as well as that of Chézy, has a note referring *vishaya-pārdn-mukhasya janasya* to Kanva; but a comparison of other passages shews that by *ayam jana*, the person speaking is commonly intended. *Andāryam*, i.e., *Śakuntalā-vismarana-rūpam*, 'consisting of the forgetting of Śakuntalā:' Ś. and Ch.

<sup>2</sup> 'The time for (making) the burnt-offering:' see page 148, note 3.

<sup>3</sup> 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Uchiteshu karamiyeshu*, Such as 'gathering flowers, etc.:' Ś. *Sa-kāmo* = *kritārth*, 'one who has attained his end:' Ś. Compare *bhavatu pancha-vānah kriti*: Vikram., Act 2.



एसो विचारैदि । अण्हा कहं मो राएसी तारिभाणि मन्तिअ  
 एविकारयति । अन्यथा कथं स राजर्विस्तावृशानि मन्त्रयिता  
 एत्तिअस्स कालस्स लेहमत्तमि ए विसज्जेदि । ता इदो अहिणा-  
 एतावतः कालस्य लेखमात्रमपि न विसर्जयति । तस्माद् इतो ऽभिज्ञा-  
 णं अङ्गुलीअञ्चं मे विसज्जेम । दक्खसीले तवस्सिजणे को अङ्गत्थो-  
 नम् अङ्गुलीयकम् अस्स विसर्जयावः । दुःखशीले तपस्सिजने को ऽभ्यर्थ-  
 अद् । एं सखीगामी दोमोत्ति ववसिदावि ए पारेमि पवामपडिणि-  
 तां । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-  
 उत्तस्स तादकस्सवस्स दस्सन्तपरिणीदं आधणमत्तं भउम्हन्ति निमे  
 वृत्तस्य तातकाश्चपस्य दुय्यन्तपरिणीताम् आपससत्तां शकुन्तलां निवे-  
 दिदुं । दत्तमंगलं अस्ति किं करणीयम् ।

दयितुं । इत्थंगते ऽस्माभिः किं करणीयं ।

*Asatya-sandhe* = *asatya-pratijñe* : *Ś.* = *mithyā-pratijñe* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Suddha-hridaya* is the reading of two Devanāgarī MSS., and of the Bengālī. *Paḍam* = *sthānam*, 'a place.' *S.* = *vyavasāya* or *vyavasīti*, 'industry,' 'application,' 'business.' Ch. and Amarakoṣa, p. 317, l. 4. Hence *paḍam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station,' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumāra-sam., vi., 14, where also the commentators explain *paḍam* by *vyavasāya*.

<sup>1</sup> 'Or rather, it is the curse of Duvāsas that has caused the change.' *Atharv* : see p. 24, line 1 ; page 30, note 1. *Vikarayati* : see p. 130, note 1.

<sup>2</sup> 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to Father Kāśyapa (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duḥkha-śīle* : so read all the Devanāgarī; the oldest Bengālī, supported by Ch., has *nirduḥkha-śītale*. *Sakhi-gāmi* : see p. 41, note 2. *Vyavasīdā*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive,' also 'to

प्रियंवदा ॥ प्रविश्य मरु ॥ मरुहि । तुवर तुवर मउन्दलाए  
 प्रियंवदा ॥ प्रविश्य मरुर्ष ॥ मरुहि । लरय लरय शकुन्तलायाः  
 पत्थाणकोदशं णिव्वन्निदं ।  
 प्रस्थानकौतुकं निर्वर्तयितुं ।

अनसूया । मरुहि । कचं मरुदं ।

अनसूया । मरुहि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सद्धमददं पुच्छिदुं मउन्दलासआमं  
 प्रियंवदा । इदणु इदानीं । सुखशयितं प्रष्टुं शकुन्तलासकाशं  
 गदस्मि ।

गतास्मि ।

अनसूया । तदा तदा ।

अनसूया । ततस्ततः ।

प्रियंवदा । ताव एण लज्जावणदमरुहि परिस्सज्जि मअं तादक  
 प्रियंवदा । तावद् एनां लज्जावनतमुखीं परिस्सज्जि खयं तातका-  
 मरुणि एण अणिणन्दिदं दिदिदं धूमाकुलितदृष्टेरपि यजमा-  
 श्यपेन एवम् अभिनन्दितं । दिद्धा । धूमाकुलितदृष्टेरपि यजमा-

be persuaded,' 'convinced,' as in *Rāmāy. ii., 12, 61, satim tvam vyavasyāmi. Pārayāmi* is either the causal form of *prī* meaning 'to accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pāra*, 'the other side,' 'the end.' *Ittham-gate*, i.e., *evamprāpte karmāni*.

<sup>1</sup> 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalā.' *Prasthāna-kautakam* = *prayāna-mangalam*, 'festive solemnities which take place at the departure of a member of the family.'

<sup>2</sup> 'To inquire (whether she had had) a comfortable sleep.' *Pucchhīdum* for *prashtum*, so reads my own Bombay MS., supported by a parallel passage in *Mālavikāgn., 44, 7, suham pucchhīdum dgatā*. The other Devanāgarī have *suha-saīda-pucchhīdā* for *sukha-śayita-prachehhikā*, which is given as another reading in the *Mālavikāgnimitra*. Dr. Boettlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Pāṇini., iii., 3, 10.

एस्स पात्रए एव आहुदी पडिदा । वच्चे । सुसिस्सपरिदिणा विअ  
 नस्य पावके एव आहुतिः पतिता । वसे । सुशिष्यपरिदत्ता इव  
 विज्जा असोअणिज्जा संवुत्ता । अज्ज एव इमिपडिरक्खिदं तुमं भत्तुणां  
 विद्या अशोचनीया संवुत्ता । अद्य एव अविप्रतिरक्षितां तां भर्तुः  
 सआमं विसज्जेमिन्ति ।  
 सकाशं विसर्जयामीति ।

अनसूया । अहं केण भूददो तादकस्सवस्स वृत्तान्तो ।

अनसूया । अथ केन सूचितस्तातकाद्यपस्य वृत्तान्तः ।

प्रियंवदा । अग्निमरणं पविष्टस्य शरीरं विना कन्दोमया वाचया ।

प्रियंवदा । अग्निशरणं प्रविष्टस्य शरीरं विना कन्दोमया वाचया ।

<sup>1</sup> 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire :"' see note 3 below, and p. 95, note 1. *Dhūmākulita* : Cf. p. 66, l. 2. *Yajamānasya* : see p. 95, note 1.

<sup>2</sup> 'My child, as knowledge delivered over to a good student (is not to be deplored ; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure."' The Bengālī and K. insert *me* before *āśochantiyā*, and read *parigrīhitām* for *pratirakṣitām*.

<sup>3</sup> 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Saritam vindā*, i.e. *ākāśe Sarasvatyā niveditā*, 'he was informed by Sarasvatī (by a voice) in the sky.' Ś.: see p. 96, note 3. *Agni-saraṇam* = *agnyāgāram*, 'the place where the sacred fire was kept ;' = *yajna-śālā*, 'hall of sacrifice.' Schol. Chézy. Fire was an important object of veneration with the ancient Hindūs, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

अनसूया ॥ सविस्मय ॥ कर्त्तुः ।

अनसूया ॥ सविस्मयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

Brāhman when they married and became householders, unless they intended giving up their sacerdotal office, kindled with two pieces of the hard Śamī, Arani, or Khadira wood, or with a piece of the Śamī and Aśwattha wood [see page 23, note 2], a sacred fire [*homāgni*, *grihyāgni*, *hutaḥgni*] which they deposited in a cavity or hearth called Kunda or Vitāṇa, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyāgāra*, Manu, iv., 58, *homa-śālā*, *agni-griha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa*, *hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śrāddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra*, *agnyādhāna*, *agni-rakshana*; and the consecration of it, *agnyādheya* [Manu, ii., 143]; and the Brāhman or householder who maintained it, *agni-hotrin*, *dhītāgni*, *agnyādhīta*, *sāgnika*. At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritvij*, *yajamāna*, *agnidhra*: see p. 95, note 1; p. 96, note 2]. The Brāhman who did not maintain a fire was called *anāhitāgni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretā*, 'the triad of fires']: 1. Gārhapatya, nuptial or household; 2. Āhavanīya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मन् अग्निगर्भां शमीमिव ॥ ८४ ॥

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । पित्रं मे । पित्रं मे । किन्तु

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु

अज्ज एव्व मउन्दला णिअदित्ति उत्कण्ठासाधारणं परितोमं अणु  
अद्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-  
होमि ।

भवामि ।

प्रियंवदा । सखि । वञ्चं दाव उत्कण्ठं विमोददस्मामो । मा

प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विमोदयिष्यावः । सा

तवस्मिणी णिअदा होव ।

तपस्विनी निर्दयता भवतु ।

and prepared for receiving oblations; 3. Dakshina, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśī, p. 8, and Manu, ii., 231. The man who maintained all these three was called *tretāgni*.

<sup>1</sup> '[Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamī-tree is pregnant with fire.' ~ Śamī, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arpita*. *Tejah* = *śukra*: Ch. Cf. Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni:' Ś.

<sup>2</sup> 'O friend, how pleased I am! but when I think that this very day Śakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkanṭhā-sādhārana*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

<sup>3</sup> '(Only) let this (our) poor-sister be made happy.' *Tapaswin*, 'a

अनसूया । तेन हि एदस्मिं चूदमाहावलम्बिदे णारिएरसमुग्गण  
 अनसूया । तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेरसमुद्भूते  
 एतस्मिन् एव कालान्तरक्वमा णिक्खित्ता मए केसरमालिआ ।  
 एतस्मिन् एव कालान्तरक्वमा निक्षिप्ता मया केशरमालिका ।  
 ता इमं हत्थमस्सिद्धिदं करेहि । जाव अहमि मे मिअल्लंअण  
 तद् इमां हत्थमस्सिद्धितां कुरु । यावद् अहम् अपि अस्या मृगरोचनां  
 नित्यमिच्छिअं दव्वाकिमल्लअणिच्छि मङ्गलममाल्लभ्भणाणि विरएमि ।  
 तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलममाल्लभ्भनानि विरचयामि ।

devotee,' also denotes a person in a pitiable state, a poor wretch. *Nirvrita* = *susthita-chittā* : Ś.

<sup>1</sup> 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Kēsara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nārikerā* or *nārikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chūta* or *Āmra*, the Mango-tree [*Mangifera Indica*]. *Kāḍāntara-kṣama* = *virāḷa-kāḷa-sthāyini*: Ś. *Kēsara-mālikā*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-puṣkpa-mayī sraj*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalā, such as that described in *Raghu-vanśa*, vi., 84. Śankara and the Bengālī read *kēsara-guṇḍāh* or *kēsara-chūrnāh*, and Śankara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartanāni*].

<sup>2</sup> 'Whilst I also will compound auspicious unguents composed of *Mṛiga-rochanā*, holy earth, (and) *Dūrbā* sprouts.' *Mṛiga-rochanā* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochanā*. The latter word is the reading of the Bengālī MSS. *Tīrtha-mṛttikā* is earth brought from *tīrthas* or holy bathing-places: see p. 16, note 2. *Dūrbā*, 'bent-grass' [*Agrostis Linearis*, *Panicum Dactylon*], a kind of sacred grass, not quite so sacred as *darbhā*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा । नष्ट करीश्रद्ध ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्क्रान्ता । प्रियंवदा नाश्वेन सुमनसो वृक्षति ॥

नेपथ्ये । गौतमि । आदिष्यन्तां शार्ङ्गरवमित्राः शकुन्तलानयनाय ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूए । तुवर, तुवर । एदे खु हन्ति

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अनसूये । त्वरय त्वरय । एते खलु हस्ति-  
णाञ्चरगामिणो दमीश्रो मद्वावोअन्ति ।

नापुरगामिन च्छषयः शब्दाय्यन्ते ।

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोका ॥ एषा मुञ्जादए एव्य मित्रामार्जिताः

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samdambhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samdambhanam*.

<sup>1</sup> 'Śárngarava and the (other) good-people:' see page 6, note 2. The Bengálí have *Śárngarava-śáradvata-miśráh*. According to Ś. and Ch. these were the names of two *śishyák*, 'religious students,' pupils of Kanva.

<sup>2</sup> 'Truly these Rishis who are to go to Hastinápura are being called.' *Śabdāyyanto* (so written by Ch.) = *dhūyanto*: Ś. and Ch. It is the passive form of the nominal *śabdāyate*: Śankara has *śabdāyanto*, which could only mean 'they sound,' 'make a noise;' Pānini, iii., 1, 17. *Hastinápura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

प्रतिष्ठितनीवारहस्ताभिः खस्तिवाचनिकाभिस् तापसीभिर् अभि-

नन्दमाना शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर्<sup>१</sup> वज्रमान-

सूचकं महादेवीशब्दं लभस्व ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वत्से । भर्तुर्<sup>२</sup> वज्रमता भव ।

<sup>१</sup> 'There stands Śakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śikhā-mārjita*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śirah-snāta*, 'having the head bathed.' The Bengālī MSS. have *kṛita-majjand*. *Swasti-vāchanikābbhik* is here an epithet of the women who make the *swasti-vāchanam*, i.e. (according to K.) 'a gift of flowers, sweet-meats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vāchanam*. In the *Vikramorvaśī* the *Vidūshaka* is propitiated by a *swasti-vāchanam* (or *-nakam*), consisting of a *modaka-śardāva*, 'dish of sweet-meats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-vāchanaka* of our day. The words *odyana* and *odyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivāra*, 'wild-rice,' *Manu*, vi., 16.

<sup>२</sup> 'My child, take the title of "Great Queen" indicative of the high



॥ इत्याशिषो इत्था गौतमीवर्जं निष्कान्ताः ॥

सखी ॥ उपसृत्य ॥ सहि ! सुहृमञ्जणं दे हौदु ।

सखी ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

शकुन्तला । माअदं मे सहीणं । इदो णिसीदह ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । सज्जा भव ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । सज्जा भव ।

जाव मङ्गलसमालम्भणं विरएम् ।

यावन्मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एदग्गि वड्डमन्तव्यं । दुल्लभम् इदानीं मे सखीमण्डनं

शकुन्तला । एतदपि वड्डमन्तव्यं । दुर्लभम् इदानीं मे सखीमण्डनं  
भविस्सुदि ॥ इति वाष्पं विसृजति ॥

भविष्यति ॥ इति वाष्पं विसृजति ॥

उभे । सहि । उददं ण दे मङ्गलकालो रोदितुं ॥ इत्यश्रूणि प्रसृत्य

उभे । सखि । उचितं न ते मङ्गलकालो रोदितुं ॥ इत्यश्रूणि प्रसृत्य

\* नाख्येन प्रसाधयतः ।

नाख्येन प्रसाधयतः ।

esteem of (thy) husband.' *Jātā*, 'a child,' is used affectionately in addressing any young female. *Mahā-devī*, 'chief queen:' compare p. 124, note 1.

<sup>1</sup> 'May it be to thee an auspicious ablution!' i.e., May it bring thee good fortune! May it be an omen of happiness to thee!

<sup>2</sup> 'Taking up the propitiatory-vessels,' i.e., the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of *Sakuntalā*. So read all the Devanāgarī MSS., excepting one (Colebrooke's), which has *patrāni*.

<sup>3</sup> 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [*So she sheds tears.*]' *Vīriyati* is the reading of my own Devanāgarī MS.: the others have *viharati*.

प्रियंवदा । आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैर् विप्र-  
आरीअदि ।

कार्थते ।

॥ प्रविशोपायनहस्ताव् चषिकुमारकी ॥

उभौ । इदम् अलङ्करणम् । अलङ्घ्यताम् अचभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गातमी । वक्त्रेणारश्च । कुदा एदं ।

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्वपप्रभावात् ।

मानसी । किं मानसी सिद्धिः ।

गौतमी । किं मानसी सिद्धिः ।

द्वितीयः । न. खलु । श्रूयतां । तत्रभवता वयम् आज्ञप्ताः ।

शकुन्तलाहेतोर् वनस्थितिभ्यः कुसुमान्याहरतेति । तत इदानीं

चौमं केनचिद् इन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं

निष्कृतश्चरणोपभोगसुलभो लाचारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैर् आपर्वभागोत्थितैर्

दत्तान्याभरणानि तत्किमलयोद्भेदप्रतिद्विभिः ॥ ८५ ॥

<sup>1</sup> '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' i.e., Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of *Dūrbā-grass*, etc.: Ś. *Viprahāryate*: K. has *vikāryate*, the Bengālī *vipralabhyate* and *vipratāryate*.

<sup>2</sup> 'Was it a mental creation?' i.e., Were these ornaments created by the power of his mind? Kāṭav. has *śiṣṭīk* for *siddhīk*. Compare p. 79, note 1.

<sup>3</sup> 'Bring hither flowers for Śakuntalā from the trees of the forest.'

<sup>4</sup> 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । इमां अश्रुपपत्त्या  
 प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अश्रुपपत्त्या  
 स्रवदा दे भक्तुणो गेहे अणुहोदव्वा राजलक्ष्मिः ।  
 सूचिता ते भर्तुर् एहे ऽनुभवितव्या राजलक्ष्मीः ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).<sup>1</sup> *Kshauma* = *vāṭkālā-vastra-bheda*: Ch. *Kshaumam māṅgalyam* = *dukūlam maṅgālārham*: Ś. *Māṅgalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune [*kalyāṇa vākyaṅi*]' such as "May she be the beloved wife of her lord," etc.: Ś. *Indu-pāṇḍu* = *chandra-dhavalam*. *Āviśkṛitam* = *udbhāritam*: K.: = *dāṇḍya prakāśitam*: Ś. *Nishīhyūtah* = *udgīrṇah*. *Charaṇopabhoga-sulabho*: some of the Bengālī have *charaṇoparāga-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kshama* or *yogya*, 'adapted.' Compare Kumāra-s., v. 69. *Lākṣhā* = *alakta* or *alakṭaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Āparva*, etc. = *parva-bhāga-par-yantam udgataṅi*. *Parva-bhāga* = *maṇi-bandha*, 'the wrist': K. *Ā*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *āmami-bandhāt pāṇiṅ*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *ādarsandāt*, 'from the first sight.' *Tat-kisalaya*, etc.: the Bengālī and Ś. read *nah*, 'to us,' for *tat*, and *kisalaya-chohkhāya-parispardhibhiṅ*, 'rivalling the hue of young shoots.' According to Kavikanthahāra, quoted by Ś., ornaments are divided into four kinds:—1. *Āvedhya*, as ear-rings, etc.; 2. *Bandhantya* or *Vedhya*, as flowers, etc.; 3. *Kshepya* or *Prakshepya*, as anklets, foot-ornaments, etc.; 4. *Āropya*, as necklaces, garlands, etc.

<sup>1</sup> 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Abhyupapattya* = *vrikshānugraheṇa*, 'by

॥ शकुन्तला त्रीडां रूपयति ॥

प्रथमः । गीतम । एहोहि । अभिवेकोत्तीर्णाय<sup>१</sup> काश्यपाय  
वनस्थतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

तथा । अपि अनुपबृंहणं भूमणौ अत्र जणौ । चित्तकर्मपरिअएण  
सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्रकर्मपरिचयेन  
अयेसु ते आभरणविनियोगं कुर्वः ।

अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला । जाने वां नैपुणं ॥ उभे नाख्येनालङ्कृतः ॥

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया

कण्ठः स्तम्भितवाच्यवृत्तिकलुषश्चिन्ताजडं दर्शनं ।

वैक्त्यं मम तावद् ईदृशमपि स्नेहाद् अरण्यौकसः

पीडयन्ते गृहिणः कथं नु तनयाविशेषदुःखैर् नवैः ॥ ८६ ॥

the favour of the sylvan deities.'

<sup>१</sup> 'Returned [come up] from bathing.' *Uttirī* is 'to come out of the water,'  
'to come to land.' So *jaldā uttīrya*: Mahābh. 3, 211.

<sup>२</sup> 'We [these persons] are unused to ornaments. By our acquaintance  
with the art of painting we will make the arrangement of the ornaments on  
thy limbs.' *Anubhūta* for *anupabhukta* is the reading of my own MS. and  
the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of  
painting,' i.e., 'We will decorate thee in the manner we have seen in paintings.'  
[*Chitra-likhane yathābharana-prayogo drishto 'sti tenaiva prakāreṇa*: Ś.]

<sup>३</sup> "This very day will Śakuntalā depart," at such (a thought), my

॥ इति परिक्रामति ॥

सख्यौ । हला सउन्दले । अवसिदमण्डलासि । परिधेहि समदं  
सख्यौ । हला शकुन्तले । अवसितमण्डलासि । परिधत्स्व साम्रतं  
खोमजुअन्नं ।  
चौमयुगलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters! *Iti*: see page 140, note 2. *Sanaprishtam*, etc.: one MS. reads *sprishtam samutkanthayā* [E. I. H., 1060]. *Kanthah*, etc.: the Bengālī have *antar-vāshpa-bharoparodhi gaditam*, 'My voice is obstructed by the weight [*dāhikyena*: Ś.] of suppressed tears.' *Vāshpa*, i.e., *āsrūnah pūrvāvasthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadām* = *vishayā-grāhakam*, 'having no perception of external objects:' or = *kartavyāparichhedakam*, but in this case *darśanam* = *jñānam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śankara quotes an aphorism of Bharata, *Nidrā-nāśāścha chintā cha bhrāntiśchotsuka-chetasām*. *Nu* is used *prāṇe* 'in asking a question:' Ś. *Aranyaukas* = *vāna-prastha* or *aranya-vāsin*, 'one whose dwelling-[*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Brāhman was required to divide his life into four stages or orders [*āśrama*]. In the first, he was a *Brahmachārī*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihasthah*, or 'householder,' living with his wife and children; in the third, a *Vānaprasthah* [*vaikhānasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikṣuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

<sup>1</sup> 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two

गीतमी । जादे । एमो दे आनन्दपरिवाहिणा चक्षुणा परिख-  
गीतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिव-  
जन्तो विप्र गुरु उवदिदो । आचारं दाव पदिवज्जस ।  
जमान इव गुरर् उपस्थितः । आचारं तावत् प्रतिपद्यस्व ।

शकुन्तला ॥ सत्रीडं ॥ ताद । वन्तामि ।

शकुन्तला ॥ सत्रीडं ॥ तात । वन्दे ।

काश्यपः । वत्से ।

ययातेर् इव शर्मिष्ठा भर्तुर् बद्धमता भव ।

सुतं त्वमपि सदाजं सेव पुरम् अवाप्नुहि ॥ ८७ ॥

गीतमी । सत्रीडं । सत्रीडं । ताद । वन्तामि ।

गीतमी । भगवन् । वरो खलु एषः । न आशीः ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-māṇḍana* = *nishpanna-prasādhana*.

<sup>1</sup> 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda*, etc.: the Bengālī have *ānanda-vāshpa-parivādhinā*: Compare page 89, line 5. *Āchāra*, 'good-manners,' 'the usual complimentary greeting.' *Padibhajjasa* for *pratipadyasica* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'Daughter, be thou highly honoured of thy husband, as was *Śarmishthā* of *Yayāti*. Do thou also obtain a son, a sovereign monarch, as she (obtained) *Puru*.' *Śarmishthā*, according to K., was the daughter of *Vṛisha-parvan*, king of the *Asuras* or demons, and wife of *Yayāti*, son of *Nahusha*, one of the princes of the Lunar race, and ancestor of *Dushyanta*: see p. 14, note 2. The *Sāhitya-darpana* (p. 190) adduces this verse as an example of *dāturvāda*, 'benediction,' but reads (as also do the Bengālī) *patyur* for *bhartur*, and *putram* for *sutam*. According to *Amara-Sinha* (viii., 3), a *saṃrāj* is a sovereign prince, who has performed a *Rājasyūya* sacrifice, and exercises despotic sway over others.

<sup>3</sup> 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

काश्यपः । वत्से । इतः सद्यो ज्ञताग्नीन् प्रदक्षिणीकुर्वस्व ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ अक्वन्दसा आशास्ते ॥

अमी वेदिं परितः कृमधिष्यथाः

समिदन्तः प्रान्तसंस्तीर्णदर्भाः ।

अपन्नन्तो दुरितं हव्यगन्धैर्

वैतानास्त्वां वऋयः पावयन्तु ॥ ८८ ॥

*tuṣṭha-devādīndam avaśyam-bhāvi vacanam varah, āśistu kadāchit phala-dāyini vāk.* 'A vara is the promise of a propitiated deity, etc., which must necessarily come to pass; an āśis is a benediction which occasionally bears fruit [comes true]:' Ch. Ś.

<sup>1</sup> 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutāgnīm* = *tatkṣhaṇa-kṛta-homāgnim*: Ś. The Taylor and my own MS. has *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

<sup>2</sup> '[Pronounces a blessing in the metre of the *Rik*, i.e., according to the usual metre of the *Rig-veda*.] Let these fires taken-from-the-sacred hearth [*vaidāns*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kūśa*] grass strewn around the margin, destroying sin by the perfume of the oblations, purify thee.' The *Rig-veda* is the most celebrated of the four most ancient sacred books of the Hindūs. It consists of metrical hymns or prayers termed

Verse 88. TRISHTUP CHATUSH-PADĀ, a form of VAIDIK metre, consisting of four times eleven syllables, the first and third half-lines resembling the VĀTORMĪ, and the second and fourth, the ŚĀLINĪ variety of TRISHTUBH. In the second, however, the first syllable is short.

— — — — — || — — — — —  
— — — — — || — — — — —

In the *Rig-veda*, i., 59, 5, the first pāda is exactly like the first in the above scheme, but the other pādas are arranged differently, as far at least as the seventh syllable. Kālidāsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.

प्रतिष्ठेदानीं ॥ सदृष्टिचेपं ॥ कते शार्ङ्गरुवमिश्राः ।

श्रियः ॥ प्रविश्य ॥ भगवन् । इमे स्मः ।

काश्यपः । भगिन्यास्ते मार्गम् आदेशय ।

शार्ङ्गरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्यपः । भो भोः सन्निहितास्तपोवनतरवः ।

पातुं न प्रथमं व्यवस्थति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवं ।

*suktas* or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled Rishis. *Asya vṛittasya vedoktāśtrīrāda-sadṛṣi-sācam agni-prayuktatvādi boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc. :' K. It is certain that the verse itself does not occur in the Rig-veda, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kālidāsa intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitāṇḍas*: see p. 148, note 3; p. 97, note 2. *Kṛipta-dhish-nyāh* = *rachitadhishtānāh*. *Prānta-santirna-darbhāh*, i.e., *pūrśveshu chatas-riṣhu dikṣhu sanktirṇa darbhā yeshām*. At a sacrifice, the fires, severally termed *Ahavanīya*, *Mānjaliya*, *Gārhapatya*, and *Agnīdhriya*, were lighted at the four cardinal points, east, west, north, and south, and kuśa-grass [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the Rig-veda, p. 3, note 1; and compare Rig-veda, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pālayantu* = *rakṣantu* is the reading of all the Bengālī MSS., supported by Kāṭavema, Śankara, and Chandra-śekhara, but the Devanāgarī MSS. all have *pārayantu*.

<sup>1</sup> Śankara quotes a verse of Bharata, *Devāścha, munayaschaiva, linginah, sādhanāścha* [*sādhakāścha*: Ch.] *ye, bhagavānniti te vāchydh sarvaih stri-pun-napunsakaih*, 'Both Gods, and also Munis, Lingis, and Sādhanas (? *sādhavas*, 'saints': see Vishnu-Pur., p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

<sup>2</sup> Compare in the 2nd. Act of the Vikramorvaśī, *bhavan pramada-vana-mārgam dāśayatu*.



आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः

सेयं याति शकुन्तला पतिवृत्तं सर्वैर् अनुज्ञायतां ॥ ८८ ॥

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तरुभिर् इयं वनवासबन्धुभिः ।

परमृतविरतं कलं यथा

प्रतिवचनीकृतम् एभिर् ईदृशं ॥ ८९ ॥

<sup>1</sup> 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoh* is a vocative particle, generally joined with *śrīyatām*, 'Listen!' *Īyasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apiteshu*: the Bengālī have *anik-teshu*, i.e., 'as long as you remain unwatered.' The Devanāgarī reading is supported by K., who includes *pīta* among the passive participles, like *gata*, *sthita*, *drudha*, etc. [Pāṇini, iii., 4, 72] which may have an active signification. *Viśmṛita* may be included in the same list: see p. 27, l. 9. *Priya-māṇḍā*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priyātithi*], etc.

<sup>2</sup> 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam śūchayitvā*: Vikram., Act 2.

<sup>3</sup> 'This Śakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vāsa-bandhubhiḥ* = *aranya-vāsa-sniḡdhaiḥ*, 'be-loved by foresters.' It may be translated 'her sylvan relatives.' *Para-*

Verse 89. ŚĀRDŪLA-VIKRĪḌĪṬĀ (variety of ATIDHṚĪṬĪ). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRĀ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

~~~~~ ॥ ~~~~~

आकाशे ।

रम्यान्तरः कमलिनीहरितैः सरोभिश्च

ह्यायाद्रुमैर् नियमितार्कमयूखतापः ।

भूयात्कुशेशयरजोमृदुरेषु अस्याः

शान्तानुकूलपवनस्य शिवस्य पन्थाः ॥ ६१ ॥

*bhrita* [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dūta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song:' Hitop., l. 839. 'On a journey [*yātrāyām*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakāh*]. The answer of the trees was effected by the song of the cuckoo [*pika-ravenāira sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

<sup>1</sup> 'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyaंतराह* = *manohara-madhyah*: Ś. : = *manojna-madhyah*: Ch., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthāh*. *Chhāyā-drumaiḥ* = *chhāyā-pradhānair-vrikṣhaiḥ*, 'trees chiefly abounding in shade:' K.: = *chhāyā-lakṣita-drumaiḥ*, 'trees characterised by shade:' Ch. It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*: see p. 3, note 2. *Chhāyā-taruḥ*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhāyā-taru*, 'shade-tree,' whose under-part [*talam*] excessively cool shade [*atyanta-śītala-chhāyā*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kūśeśaya* = *śatapatra*, 'a lotus.' *Śānta* = *śānta-vega*, *manda*: K. = *pātacharādī-kunyu*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

Verse 91. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 61, 71, 80, 82, 83.

॥ सर्वे सविस्मयम् आकर्णयन्ति ॥

गौतमी । जादे । आदिजणमिणिद्धाहिं अणुआदगमणासि तवो

गौतमी । जाते । ज्ञातिजनस्त्रिगधाभिर् अनुज्ञातगमनासि तपो-  
वनदेवदाहिं । पणम भगवदीणं ।

वनदेवताभिः । प्रणम भगवतीभ्यः ।

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु

अप्युज्ज्वलप्रणमस्तु आरवि । अस्मासं परिस्रज्जनीषु दृक्तेषु मे चरणौ  
आर्य्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्या दुःखेन मे चरणौ  
पुण्या पवर्तन्ते ।

पुरतो प्रवर्तते ।

प्रियंवदा । न केवलं तपोवनविहङ्गादरा मन्त्रा मन्त्रा ॥ १० ॥ ११

प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । तया उप-  
दिष्टा विद्योऽस्मि तवोद्योगसावि । तया समवस्था द्रोमद ।

स्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते ।

breezes.' *Śivaśca bhūyāt panthāh*: This seems to have been a phrase com-  
monly used as a parting benediction, like the English 'A pleasant journey to  
you!' Compare *Panthānas te santu śivāh*: Hitop., l. 1442, *Sāhit-darp*,  
p. 344, *Mudrā-r.*, p. 30, l. 17, and further on in this act.

<sup>1</sup> 'Dear to thee as (thy own) kinsfolk.' Compare *raṇa-rāsa-bandhubhā*  
in verse 90. My own Bombay MS. has *ṇādi* (supported by the Calcutta  
edition), the others all *nādi* for *ṇādi*. There is no doubt about the doubling  
of the *n* when not initial, as Vararuchi, iii., 44, gives *vinndāna* for *vijndāna*.  
As to *bhaavadīnam*: see p. 129, note 2.

<sup>2</sup> My own MS. (supported by K.) has *dukkhena*, the others *dukkha-*  
*dukkhena*.

<sup>3</sup> 'One may observe the same (troubled) condition [the same condition is  
observed] of the penance-grove, as the (time of) separation from thee ap-  
proaches.' *Samavasthā* is equivalent to *samdvasthā*, as in *Raghu-vansā*,  
viii., 41. The Taylor MS. reads *samdvasthā*.



काश्यपः । अवेमि ते तस्यां सोदर्यलेहं । इयं तावद् दक्षिणेन ।

शकुन्तला ॥ लताम् उपेत्य ॥ वणजोर्मणि । चूदसङ्गतावि मं पञ्च ।

शकुन्तला ॥ लताम् उपेत्य ॥ वनज्योत्स्ने । चूतसङ्गतापि मां प्रत्या-  
लिङ्गः ददोगदाहिं साक्षाद्वाहाहिं । अज्जप्यञ्जदि दूरपरिवर्तिणी दे  
लिङ्ग इतो गताभिः शाखाबाहाभिः । अद्य प्रमृति दूरपरिवर्तिनी ते  
ख भविस्म ।

खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थे

भर्तारम् आत्मसदृशं सुकृतेर् गता त्वं ।

चूतेन संश्रितवती नवमालिकेयम्

अस्याम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥ ८३ ॥

<sup>1</sup> 'I know thy sisterly affection for it. Here it is now to the right' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

<sup>2</sup> 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chūta-sangatā*: see p. 27, note 3. *Itogatābhīh*, etc. is the reading of all the Devanāgarī MSS. (supported by K.) excepting one, which has *idogadehim sāhā-bāhūhim* for *itogatāih śākhā-bāhūbhīh*. The feminine noun *bāhā* is more appropriately joined with *śākhā*, but *bāhū* is admissible: compare p. 25, l. 2. The Bengālī have *śākhāmayair bāhūbhīh*, 'with arms consisting of branches.'

<sup>3</sup> 'Thou by (thy) merits hast obtained [hast gone to] a husband suited to thyself, just as originally determined upon by me on thy account: this young *Mālikā* (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpita*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tavārthe* = *tava kṛite*: K. *Ātma-sadṛśam* = *twat-samam*: K. *Rūpa-kulā-dinā swa-sadṛśam*, 'resembling thyself in beauty, family, etc.:' S.: see p. 30,

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला ॥ सख्यौ प्रति ॥ हन्ता । तस्माद्देवतां वा हन्तयेत् (पुत्रकेशवः)  
 शकुन्तला ॥ सख्यौ प्रति ॥ हन्ता । एषा दयोर् वां हस्ते निचेपः ।  
 सख्यौ । अत्र जणो कस्मिन् हन्तये मम पिता ॥ इति वाच्यं विवर्ततः ॥  
 सख्यौ । अयं जनः कस्य हस्ते समर्पितः ॥ इति वाच्यं विवर्ततः ॥  
 काश्यपः । अगमसूये । अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरी-  
 कर्तव्या शकुन्तला ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एषा उडजपञ्चन्तचारिणी गर्भमन्यरा  
 शकुन्तला । तात । एषा उडजपर्यन्तचारिणी गर्भमन्यरा  
 मित्रवत्तदा अलघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं  
 मृगवधूर् यदा अनघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं  
 विमञ्जयिष्ये ॥

विसर्जयिष्यथ ।

note 2. *Gatā* = *prāptā* : K. : see p. 162, note 1 at end. *Sanskritavati* = *sangatavati* : K. My own MS. has *sanskritavati*, and the Colebrooke *sam-mitavati*. *Vita-chintah* = *tyakta-varānusandhānah*, 'ceased from searching after a husband.' Ś. *Pratipadyasva* : see p. 135, note 1.

<sup>1</sup> 'This (creeper) is (committed by me) as a pledge [deposit] into the hand of you two.' *Nikshepa* = *sthāpya* : Ś. *Yathā sthāpyo rakshyate tattheyam*.

<sup>2</sup> *Ayam janah*, i.e., *asmad-rūpah* : Ś. Ch. 'Into whose hands are we committed (by thee)?'

<sup>3</sup> '*Vi-hri* in the sense of 'to shod,' is not noticed by Wilson or Westergaard.

<sup>4</sup> 'Enough of weeping! [see p. 47, note 3] Surely Śakuntalā should be cheered [rendered firm, supported] by you indeed?' i.e., You are the very persons who should rather support and comfort your friend. *Sthiri-kartavyā* = *tapōvana-viraha-kheda-rahitā vidheyā* : Ś.

<sup>5</sup> 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth, then you will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को एषो एषो निवसने मे

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे

सञ्जद ॥ इति परावर्तते ॥

सञ्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया ब्रणविरोपणम् दङ्गुदीनां

तैलं न्युषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति

सो ऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ ८४ ॥

शकुन्तला । वच्छ । किं सहवासपरिच्छादणिं मं अनुसरमि

शकुन्तला । वत्स । किं सहवासपरित्यागिनीं माम् अनुसरमि ।

*Anagha-prasād* = *vyasana-rahita-prasūtih*, 'bringing forth without any mishap.' K. *Priya*, i.e., *priya-vārtā* : Ś.

<sup>1</sup> 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyāmāka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudi-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropana* = *kṣata-prarohaka* : Ś. lit., 'That which causes a scar to cicatrize.' See *ropana* : Wilson. *Ingudinām* : see p. 17, note 2. *Kuśa-sūchi* : see p. 57, note 2. *Parivardhitaka* = *anukampayā vardhitah*, 'compassionately reared.' K. = *atīṣayena poṣhitah*, 'excessively nourished.' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampāyām*]. So *putrakah* = *anukampitah* according to Pāṇini, x., 3, 76. The preposition *pari* may give the sense of *atīṣayena* noticed by the other scholiasts. *Śyāmāka* = *vrihivīṣeṣha*, 'a kind of rice.' Ś. It is rather the grain of a kind of Panic grass, [*Panicum frumentaceum* or *colonom*] eaten by the Hindūs. *Muṣhti*, 'a handful,' is the first measure of capacity, equivalent to  $\frac{1}{8}$ th of a *kunji*,  $\frac{1}{16}$ th of a *kudava*,  $\frac{1}{8}$ th of a *prastha*. *Putra-kritaka* = *kṛitrima-putra*, 'a fac-

अचिरप्यसूदाण जणणीण विणा विवर्द्धदो णञ्च । दाणिमि मण वि-  
अचिरप्रसूतया जनन्या विना विवर्धित एव । इदानीमपि मया वि-  
रुद्धं तुमं तादो चिन्तदस्सदि । णिवत्तेहि दाव ॥ इति रुदन्तो  
रहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् ॥ इति रुदन्ती  
प्रभ्यन्ता ॥

प्रस्थिता ॥ '

काश्यपः ।

उत्पन्मणोर् नयनयोर् उपरुद्धवृत्तिं

वाप्यं कुरु खिरतया विरतानुबन्धं ।

अस्मिन् अलचितनतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥ ८.५ ॥

titious or adopted son:' Ś. Ch. Kātavama explains this compound by referring to Pāṇini, ii., 1, 59, so that *putra-kṛita*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *śreni-kṛita*, 'made into a line,' and *pūga-kṛita*, 'made into a heap.'

<sup>1</sup> 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-vāsa*, lit., 'one who lives with another.' The Bengālī have *achira-prasūtoparatayā* = *prasavārya-cahita-kāla-mṛitayā*, 'that died directly after bringing thee forth.'

<sup>2</sup> 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Utpakṣmanor*: see page 131, note 1 in middle. *Uparuddha-vṛittim* = *pratiruddha-vyāpāram*, 'impeding the functions or proper action of the organs of vision:' Ch. *Uparuddhā antaritā vṛittir vyāpāro yena*: K. In p. 157, l. 15, *vṛitti* is applied to the course of a tear; but if so translated here, the other epithet, *viratānubandham*, would be

Verse 95. VASANTA-TILAKĀ (variety of ŚAKKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94.



शार्ङ्गरवः । भगवन् । ओदकान्तात् स्निग्धो जनो ऽनुगन्तव्य इति  
ब्रूयते । तद् इदं सरसीरम् । अत्र सन्दिग्ध प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हीमां चीरं दृष्ट्वाद्याम् आश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुःखमस्य युक्तरूपम्  
अस्माभिः सन्देष्टव्यं ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्षस्व । नलिनीपञ्चान्नरितं प्रिय-

शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्षस्व । नलिनीपञ्चान्नरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Vāshpa* is the hot moisture that precedes the formation of tears: see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato vāshpam ushnam*: Megh., verse 12. *Viratānubandha*: my own MS. has *vihatānubandha*: *Anubandha*, lit., 'binding after,' 'following after,' hence 'cleaving,' 'adhering.' The Bengālī MSS. have *śiṭhīlānubandham* = *santārambham* [sic?]: Ś. *Vishamibhavanti* = *skhalitāni syuh*, 'are liable to trip or stumble.' Ś. and Ch. Compare page 139, line 4.

<sup>1</sup> "A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakāntāt* = *ā* + *udakāntāt* = *ājāntāt*: see page 155, note 4 at end. *Odakāntāt* is found in all the Devanāgarī: my own has *odakāntam*. *Snigdha-janah* may be either 'a friend,' or 'friends': Compare p. 128, note 1. *Śrūyate*, lit., 'it is heard,' i.e., it is enjoined in *śruti*, 'scripture,' 'holy writ.'

<sup>2</sup> *Kṣhira-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the *Vata* or Banyan-tree [*Ficus Indica*], nor the *Pippala* [*Ficus religiosa*], but the glomerous fig-tree [*Ficus glomerata*], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

<sup>3</sup> 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rūpam*: Cf. page 88, note 3; and page 15, line 1.

महश्चरं अदेकस्मिन्ना आदरा चक्रवादे आरुडिदि। दुक्करं अहं करो  
 महश्चरम् अपश्यन्ती आतुरा चक्रवाकी आरुडति। दुक्करम् अहं करो-  
 र्मिति।  
 मीति।

अनसूया। गीह। मा एवं मन्तहि  
 अनसूया। सखि। मा एवं मन्तयस्व।

उषाधि। पयसा विषा ममेद रज्ज्वाणि विमाअदाहश्चर।  
 एषापि प्रियेण विना गमयति रज्ज्वाणी विषाददीर्घतरां।

मरुश्चि विरहदुक्कं आमावन्तो महाविदि ॥ ८६ ॥  
 गुर्वपि विरहदुःखम् आशाबन्धः साहयति ॥ ८६ ॥

<sup>1</sup> 'Friend, see! the poor female-Chakravāka not perceiving her dear mate hid by the lotus-leaves, calls to (him) thus: "Hard (is the lot) I suffer:"' See page 129, note 1, and compare in Vikram., Act IV., *Sarasi nalini-patrenāpi twam dvṛita-vigrahām nanu sahacharim dūre matwā viraushi samutsukah*, 'Thou indeed [*i.e.*, the male chakravāka] art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf.' A few lines before this passage, the cry is compared to the sound *ka ka*. Whether this may have anything to do with the somewhat harsh phrase *dukkaram karemi*, here employed as the cry of the bird, need not be discussed. All the Devanāgarī concur in this reading. Kātavema, however, has *dushkaram khalu aham tarkayāmi*. The root *kṛi* sometimes has the sense of *tark*, 'think,' 'imagine' [Cf. page 41, note 1]. indeed, there are few senses which this root 'of all work' may not have, when conjoined with nouns; and *dushkaram kṛi* is not more harsh than *śokam kṛi*, 'to make or suffer sorrow.' Śankara has *dushkaram ayam chakravākah karoti*. Instead of *pia* three of the MSS. have *bi* for *api*. 'This verse indicates that Śakuntalā foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse' [*śāpa-tirohita-Dushyantam alapsyamānā*]: K.

<sup>2</sup> 'Speak not so. Even she [the female chakravāka], without her

Verse 96. *ĀRYĀ or GĀTHĀ. See Verse 2.*

— | — | — || — | — | — | — | —  
 — | — | — || — | — | — | — | —

काश्यपः । शार्ङ्गैरव । तया मद्वचवात्स राजा शकुन्तलां  
पुरस्तात् वक्तव्यः ।

शार्ङ्गैरव । आश्नापयतु भवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधवान् उच्चैःकुलं चात्मनस्

तयस्याः कथमप्यवान्ववृतां स्नेहप्रवृत्तिं च तां ।

सामान्यप्रतिप्रतिपूर्वकम् इयं दारेषु दृष्ट्वा तया

भाग्यायत्तम् अतः परं न खलु तद् वाच्यं वधूवन्धुभिः ॥ ६७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' i.e., brings to an end. The Prākṛit *visāa* may stand either for *viśāda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śankara explains the phrase by *visūrand-dīrgham*, *kheda-dīrgham*, *dukkha-dustarām*. *Āśa-bandha*, 'hope,' i.e., *prātar mām sangamayishyati*, 'in the morning he will be united to me.' Śankara observes that this verse afford an example of the *Āśwāsa alankāra*. Kāṭavema refers to a parallel passage in the Megha-dūta, verse 12, *Āśa-bandhah kusuma-sadrīśah* [sic] *prāyaśo hyangandānam sadyah-pāti pranayi hridayam viprayoge runaddhi*.

<sup>1</sup> 'Having placed in front,' i.e., 'having introduced,' 'having presented.'

<sup>2</sup> 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhānā*, 'This implies that they were worthy of respect.' K. *Uchehain-kulam*, etc. 'This implies that he would act with justice.' K.: see page 14, note 2. *Kathamapi = durgrahena*: Ś. and Ch. Cf. page 131, line 7. *Abāndhava-kṛitām*: see page 127, note 4. *Sneha-pravṛittim = prema-cheṣhṭām*: Ch.

Verse 97. ŚĀRḌŪLA-VIKRĪḌITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.

शार्ङ्गरवः । दृष्टीतः सन्देशः ।

काश्यपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनौकसोऽपि  
सन्नो लौकिकज्ञा वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन् कुर्व प्रियसखीदृष्टिं सपत्नीजने

भर्तुर् विप्रकृतापि रोषणतया मास्म प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने भाग्येऽनुत्सेकिनी

यान्धेवं दृष्टिणीपदं युवतयो वामाः कुलस्यार्धयः ॥८८॥

कथं वा गौतमी मन्यते ।

*Sāndhya-pratipatti-pūrvakam* = *sādhārana-gaurava-purāṣaram*, 'preceded by equal respect.' *Yādriṣeṇa gauraveṇa aparā vadhūr dlokyate tādriṣeṇa iyam*, etc. : Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūrva* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after.' Compare page 117, note 1. *Dāreshu* : *dāra-śabda pun-lingaḥ kalatra-vācako nitya-bahu-vachanāntah*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination.' Ś. *Dārāḥ*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā.' Ś. In the first line, my own MS. read *asman sādhu samikshya sanyama-pārdn*. All marriages in the East are arranged by the relatives of the parties.

<sup>1</sup> 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-ryavahāra-jñāh* : Ś.]

<sup>2</sup> 'There is no subject out of the reach [*agocharah* : Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

<sup>3</sup> 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

गौतमी । एतच्छो वद्वज्जणस्म उवदेशो । आदे । एदंक्वु सञ्च  
गौतमी । एतावान् वधूजनस्य उपदेशः । जाते । एतत्सखु सर्वम्

अधारेत्ति ।

अवधारय ।

काश्यपः । वत्से । परिव्वजस्य मां सखीजनं च ।

शकुन्तला । ताद । ददो एव्व किं पिअवदामिस्माओ सखीओ  
शकुन्तला । तात । इत एव किं प्रियंवदामिआः सखो

पिअत्तिस्सुन्नि ।

निवर्तिथ्यसे ।

काश्यपः । वत्से । इमे अपि प्रदेये । न युक्तम् अनयोस् तत्र गन्तु ।

तथा सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The *Sāhitya-darpaṇa* adduces this as an example of the figure *Upadishṭam*, which is defined as *manohārī vākyaṃ śāstranudrataḥ* [p. 185]. Śāṅkara quotes the following aphorism: *Parisaṅgrihya śāstrārtham yad vākyaṃ abhidhīyate vidvān monoharam jñeyam upadishṭam tad eva tu*. *Gurūn = svāśurādān*, ‘father-in-law,’ etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, ‘respect.’ *Śvāśurāśasva = ārdhaya*. *Vṛittin*: some of the Bengālī and the *Sāhit-darp.*, supported by Ś., read *vṛittam = charitram*, ‘action,’ ‘deed,’ ‘behaviour,’ ‘demeanour.’ *Viprakṛita = pṛāṇitā*: Ch. = *kṛita-vipriyā*, ‘offended.’ Ś. *Pratipam = prātikūlyam*. *Bhuyishṭam = atīśayena*. *Dakṣhiṇā = sa-sneha*. *Bhāgyeshu*: the Bengālī and Ś. have *bhāgyeshu = sukheshu*, ‘in enjoyments,’ ‘in pleasures,’ in which case *anutsekint* will mean ‘not given to excess.’ The latter word is literally ‘spouting up’ like a fountain. Compare *anutseko lakṣmyām*: *Bhart.-h.*, ii., 54. *Padam = śab-ḍam*, ‘a title.’ Ś. = *vyasḍyam* or *pratisṭḍam*: Ch. *Vāmāḥ = tad-viparīta-kārinyah*: Ś. = *tad-viruddhāḥ*: Ch.

<sup>1</sup> ‘Lay to heart,’ ‘treasure up in thy heart,’ ‘ponder well.’

<sup>2</sup> See page 152, note 1. My own MS. and two others insert *kim*.

<sup>3</sup> ‘Are to be given away in marriage.’ Compare page 47, line 7,

शकुन्तला ॥ पितरम् आसिष्य ॥ क्वं दाणिं तादस्म अक्कादो  
 शकुन्तला ॥ पितरम् आसिष्य ॥ कथम् इदानीं तातस्य अक्कात्  
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनसता इव देशान्तरे जीवितं  
 धारयामि ।

धारयिष्यामि ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः स्नाये स्थिता गृहिणीपदे

विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।

तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से शूचं गणयिष्यसि ॥ ६६ ॥

note 4. *Ime api* : Dual terminations do not coalesce with following vowels :  
 Lagh.-kaum., No. 58 ; Pāṇini, I., i. ii.

<sup>1</sup> 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [σανταλον], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*tata*, *upatyakā* : Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandandohala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes : see Ragh., iv., 48 ; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *tata*, is the reading of all the Devanāgarī MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangāt* exactly answers to *tdtasya-ankāt* [*anka* = *utsanga* : Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prākṛit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyakā* : Ragh., iv., 46.

<sup>2</sup> 'Stationed in the honourable post of wife to a nobly-born husband; (and)

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् दृष्ट्वा मि ते । तद् अस्तु ।

शकुन्तला ॥ सख्यात् उपेत्य ॥ हला । देवि मं समं एव परि

शकुन्तला ॥ सख्यात् उपेत्य ॥ हला । हे अपि मां समम् एव परि-

स्मजह ।

व्यजेथां ।

सखी ॥ तथा कृत्वा ॥ सखि । जड एव मं रात्रौ पर्वतिष्यति

सखी ॥ तथा कृत्वा ॥ सखि । यदि नाम स राजा प्रत्यभिज्ञान-

मन्यरो भवेत् तदा मं दमं अन्नणामहेच्छति अन्त्योदः

मन्यरो भवेत् ततो अस्मै इदम् आत्मनामधेयाङ्कितम् अङ्गुलीयकं  
दं मे हि ।

दर्शय ।

शकुन्तला । इमिणा सन्देहेण वो आकम्पितास्मि ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पितास्मि ।

सखी । मा भाश्नाहि । अदिमिणेहो पावसङ्गी ।

सखी । मा विभीहि । अतिस्नेहः पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulnasya*: see p. 14, note 2. *Ākulā* = *vyagrā*, 'perplexed,' 'intently occupied.' *Ś.* = *sambhramā*, 'bewildered.' K. *Achirāt* = *gamanāvyavahita-samaye*, 'immediately on thy arrival.' *Prācī* *iva*, etc. = *yathā pūrva-dik pavitra-janakam sūryam*: *Ś.*

<sup>1</sup> See page 52, notes 1 and 2; page 140, line 12, note 2.

<sup>2</sup> 'Excessive affection is apt to suspect evil.' *Ati-mehah*, so reads the Taylor MS. and my own, supported by Kāṭavema. Śāṅkara observes, *tathā choktam kirāte*. *Prema paśyat bhayāni apade 'pi*, and so it is said in the Kīrātārjuniya, 'Affection sees causes of alarm [or dangers], although without foundation.'

शार्ङ्गारवः । युगान्तरम् आरूढः खविता । त्वरताम् अचभवती ।  
 शकुन्तला ॥ आश्रमाभिमुखी स्थिता ॥ ताद । कदा ए नु भूओ  
 शकुन्तला ॥ आश्रमाभिमुखी स्थिता ॥ तात । कदा नु भूयम्  
 तपोवणं पेक्षिस्मं ।  
 तपोवनं प्रेक्षिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा शिराय चतुरन्तमहीषपत्नी

दौव्यन्तिम् अप्रतिरथं तनयं निवेद्य ।

भर्ता तदर्पितकुटुम्बभरेण साङ्गं

शान्ते करिष्यसि पदं पुनर् आश्रमे ऽस्मिन् ॥ १०० ॥

<sup>1</sup> 'The sun has ascended to another division (of the sky).’ The Mackenzie MS. has *yugāntam adhirūdhah*; the Calcutta edition *dūram adhirūdhah*; Chézy *gaganāntaram adhirūdhah*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-chatushtayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugāntara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

<sup>2</sup> 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahi* seem to be equivalent to *chatur-dig-anta-mahi*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengálí have a parallel phrase *sa-dig-anta-mahi*. Kátavema explains it by *chaturdrah antah yasyah sd*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from *Dushyanta*, as *Dákshi*, 'a descendant of Daksha,' from *Daksha*; *Aindri* from *Indra*, etc. See *Laghu-kaum.*, No. 1072. *Apra-*

Verse 100. *VASANTA-TILAKÁ* (variety of *SAKKARÍ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.



गौतमी । जादे । परिहीअदि गमणवेला । णिवत्तेहि पितरं ।  
 गौतमी । जाते । परिहीयते गमणवेला । निवर्तय पितरं ।  
 अहवा । चिरेणपि पुणो पुणो एसा एवं मन्तदस्सदि । णिवत्तदु भवं ।  
 अथवा । चिरेणापि पुनः पुनर् एषा एवं मन्त्रयिष्यते । निवर्ततां भवान् ।  
 काश्यपः । वत्से । उपरुध्यते तपोनुष्ठानं  
 शकुन्तला ॥ भूयः पितरम् आस्त्रिष्य ॥ तवच्चरणपीडितं तादम-  
 शकुन्तला ॥ भूयः पितरम् आस्त्रिष्य ॥ तपस्वरणपीडितं तातश-  
 रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।  
 रीरं । तन् मा अतिमाचं मम हते उक्कण्ठस्सं ।  
 काश्यपः ॥ सनिःश्वासं ॥

*tiratham* = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam*: K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Nivésya* = *viváhya*, 'having caused to marry': K. *Nivés* has this sense in Mahábh., i. 7138. *Tad* refers to *Daushyanti*. *Arpita*, etc. Compare in Vikram., Act 5. *Aham api stnau vinyasya rájyam*. Also Manu, vi, 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i.e., Let him enter upon the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Sánto*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

<sup>1</sup> 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' i.e., Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindú ideas of politeness. *Athavá*: see p. 30, note 1.

<sup>2</sup> 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate mē dārama-vāsa-dharmah*.

<sup>3</sup> 'Therefore do not beyond measure sorrow on my account.' *Ukkantha* for Sanskrit *utkantha* or *utkanthaswa* is the reading of my own MS. *Mā ukkanthidum* seems questionable. Kātavema has *Bhūyo 'pi tapas-charana-piditam tātasya śarīram atimātram mama kṛite utkanthitam bhaviṣhyati*.

श्रमम् एवमिति मम शोकः कथं नु वत्से त्वया चरितपूर्वं ।

उटजहारविहङ्गं नीवारवसिं विलोकयतः ॥ १०१ ॥

1 'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Charita*, so reads the Colebrooke MS.; the others have *rachita-purvam* = *purā-vihitam*: Ś. *Charita* is supported by *charu*, 'an oblation of rice.' The *bali*, or *griha-bali* is a particular kind of offering, identical with the *bhūta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, 'household deities,' which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii., 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurāṇik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushpa*, *bali-bhuja*, *griha-bali-bhuja*, as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. *ĀRYA* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — — | — —  
— — — | — — — | — — || — — | — — — | — | — — — | — —

गच्छ । शिवास्ते पन्थानः सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनस्य ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हृद्धी हृद्धी । अन्तलिहिदा

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिता

मउन्दला वणराईण ।

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्वासं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।

निगृह्य शोकम् अनगच्छतं मां प्रस्थितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Rishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitri-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tila*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śrāddha: see p. 112, note 1. 4. Manushya-yajna or Nri-yajna, in honour of men, performed by offering water, food, a scat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhūta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Griha-devatāḥ* is indicated in Manu, iii., 117, with commentary, and in the *Mrichchhakatī*, where Chārudatta, after fulfilling the Deva-kārya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Kāśyapa, *Yādam baliḥ sapaḍi mad-griha-dehahindm, hansaścha śrāsa-ganaścha vilupta-pūrvah, tānceva samprati virūḍha-trinānkurāsu, vijānaliḥ patati kīta-mukhāvalāhah*.

<sup>1</sup> See page 163, note 1 at end.

<sup>2</sup> So read all the Devanāgarī for *antarikhidā*: Cf. page 140, l. 7.

उभे। ताद। सउम्दलाविरहितं सुखं विअ तपोवणं कथं पविसामो।  
 उभे। तात। शकुन्तलाविरहितं शुन्यमिव तपोवनं कथं प्रविशावः।  
 काश्यपः। खेहप्रवृत्तिर् एवन्दर्शिनी ॥ सविमर्शं परिक्रम्य ॥ हन्त  
 भोः। शकुन्तलां पतिकुलं विवृज्य लब्धम् इदानीं स्थास्थं। कुतः।

अर्थो हि कन्या परकीय एव

ताम् अद्य सन्प्रेष्य परियहीतुः।

जातो ममाद्यं विशदः प्रकामं

प्रत्यर्पितन्यास इवान्तरात्मा ॥ १०२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ चतुर्थो ऽङ्कः ॥

<sup>1</sup> 'The course of affection views it thus.' The Bengálí have *sneha-  
 crittir*, and one [E. I. H. 1050] *evam śansini* for *evam darśini*. *Yasmin  
 śishaye sneho bhavati tad-asānnidhyāt etādrīṣa eva kramo bhavati* : Ś.

<sup>2</sup> *Hanta* : here an exclamation of joy [*harshe* : Ś.]

<sup>3</sup> 'My natural serenity of mind,' 'my natural good spirits.' A load of  
 anxiety is taken off my mind.

<sup>4</sup> 'Verily a girl is another's property. Having to-day sent her to her  
 husband, this my conscience has become quite clear, as if (after) restoring  
 a deposit.' *Kanyā-rūpo 'rthah*, etc., 'the property consisting of a girl belongs  
 to another : Ś. Ch. *Parigrahituh* = *parinetuh*. Hence *parigraha*, 'a wife :'  
 see p. 124, l. 6. The ceremonies of marriage are described by Colebrooke  
 in the Asiatic Researches, vol. vii., p. 288-311, thus :—The bridegroom goes  
 in procession to the house of the bride's father. The bride is given to him  
 by her father, and their hands, on which turmeric has been previously  
 rubbed, are bound together with kuśa-grass. The bridegroom next makes  
 oblations to the sacred household fire, and the bridegroom drops rice into  
 it. The bridegroom solemnly takes her hand in marriage [whence he is  
 called *pāni-grahitā*, and marriage *pāni-grahana*], and leads her round the  
 sacred fire [whence he is called *parinetā*]. The bride steps seven times,

Verse 102. INDRABAJRĀ (variety of Trishṭubh) containing eleven syllables to the  
 half-line, each half-line being alike.

— — — — — ॥

॥ अथ पञ्चमो ऽङ्कः ॥

॥ ततः प्रविशत्यासनस्थो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णे दत्ता ॥ भो भो वयस्सु । सङ्गीदमालान्तरे अव

विदूषकः ॥ कर्णे दत्ता ॥ भो भो वयस्सु । सङ्गीतमालान्तरे अव-  
धानं देहि । कलविसुद्धाए गीदीए सरसञ्जोओ सुणीअदि । जाणे  
धानं देहि । कलविसुद्धायां गीत्यां स्वरसंयोगः श्रूयते । जाने ।  
तत्तहोदी हंसवदिआ वल्लपरिअअं करेदित्ति ।

तच्चभवती हंसपदिका वर्णपरिचयं करोतीति<sup>१</sup> ।

राजा । दूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadah* = *prasannah*, 'serene, tranquil.' K. = *sustha*: Ś. Compare *manasah prasādhah*: Vikram., Act 5. *Prakānam* = *atyartham*: see p. 109, note 1. The Bengālī reading of the last two lines is *jāto 'smi samyag viśaddāntarātma, chirasya nikahepam ivdrpayitwā*.

<sup>१</sup> In the Bengālī MSS. the speech of the Chamberlain commences the Act.

<sup>२</sup> 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].' *Īśvārāṇām yatra nrityādikam bhavati sā sangita-śālā*, 'A music-saloon is a place where dancing, etc., is performed before princes.' Ś. *Avadhānam*: Kātavema has *avadhāranam*. *Gītyām* = *dhrvadyām*: K. The Prākṛit *gīdīs* may stand for the instrumental, genitive, or locative cases. *Śvara-samyoga*: Kātavema has *śvara-yoga*. Both expressions occur in the *Mṛichohhakaṭī* [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the *Mālavikāgni-mitra* [p. 67, l. 6 with note].

<sup>३</sup> 'Is practising singing,' *lit.*, 'Is making acquaintance with the *varṇas*.' *Parichaya* = *abhyāsa*: Ch. *Varṇa*, 'the order or arrangement of a song.' It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अहिणवमञ्जलोलुबो तुमं

अभिणवमधुलोलुपस्त्वं

तह परिचुम्बिअ चूअमच्चरिं ।

तथा परिचुम्ब्य चूतमच्चरीं ।

कमलवसदमेत्तणिञ्चुदो

कमलवसतिमाचनिर्द्वतो

मञ्जअर विन्दरिदोसि एं कहं ॥ १०३ ॥

मधुकर विस्मृतोऽसि एनां कथं ॥ १०३ ॥

either as male [Rāga,] or female [Rāginī.] According to Ś. and Ch., the *varṇas* intended here are of four kinds, the first two corresponding with the division of the *bhāvas*, or 'affections.' *Gitishu chatvāra varṇā bhavanti yad āha Bharataḥ; Śīdhāyī tathāiva Saṃchārī tathā Rohaṇarohināu. Varṇāś chatvāra evaite kathitās sarva-gitishu.*

<sup>1</sup> 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chūta-manjarī = āmra-kalikā*: Ś. Compare in Vikram., Act 2, *Īśad-baddha-rajah-kaṇḍgra-kapiśā chūta navā manjarī. Kamala-vasatī = kamalāvasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pañkajam tad yad ātma-śatpadam*, 'That is not a lotus which has no bee clinging to it:' Bhaṭ-Kāvya, ii., 19; also *Guṇjād-dvirepho 'yam ambuja-sthah*, 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam ruṇadāhi mām padmam antah-kvaṇṭita-śatpadam*: Vikram., Act 4. *Madhukara*: see p. 32, note 1. *Vismṛito*: see p. 162, note 1. In Prākṛit, two forms *mar* and *umar* are used for *emri*: the first becomes *mhar* after a preposition [as in *vimharo* for *vismayaḥ*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kāṭavema observes that under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. Śaṅkara and Chandra-śekhara call this verse a *Prach-*

राजा । अहो रामपरिबाहिणी गीतिः ।

विदूषकः । किं दाव गीदीए अवगदो अकसरत्थो ।

विदूषकः । किं तावद् गीत्या अवगतो ऽवगच्छः ।

राजा ॥ स्मितं कृत्वा ॥ सङ्गत-सुतप्रवृत्तौ ऽयं जनः । तद् अस्या  
देवीं वसुमतीम् अनुरेण मद्दृ उपलब्धमं नतो ऽस्मिं । वखे माठय ।  
मद्दृणाद् उच्यतां हंसपदिका । निपुणम् उपलब्धो ऽस्मीति ।

विदूषकः । जं भवं आणवेदि ॥ उत्थाय ॥ भो वयस्सु । गरी-

विदूषकः । यद् भवान् आजाययति ॥ उत्थाय ॥ भो वयस्सु । गरी-  
दस्स ताए परकीएहिं हत्थेहिं सिहणए ताडीअमाणस्स अच्चराए  
तस्स तथा परकीयैर् हसैः शिखण्डके तास्यमाणस्स अपसरसा  
वीदराअस्स विअ एत्थि दाणिं मे मोक्खो ।

वीतरागस्स इव नास्ति इदानीं मे मोक्षः ।

*chhāddaka*, and quotes the following from Kavi-kānthahāra: *Anydsaktam  
patim matvā prema-vicchēhoda-manyuṇā vīnd-purāṣaram gānam striyāḥ  
praohēhāddako matah.*

‘Oh, what an impassioned strain!’ lit., a song overflowing with affection  
or passion. *Rāga-paricchīni* = *anurāga-nishyandini*: Ś. = *kāma-sampūrṇa*:  
K. Compare p. 89, note 2.

‘The meaning of the words,’ lit., of the letters or syllables.

‘This person [*i.e.*, I] once made love (to her); therefore I am incurring  
her severe censure on account of the queen Vasumatī,’ *Kṛitā-pramayo* =  
*kṛitā-premā*. *Ayam jana*, *i.e.*, *mad-rūpaḥ*, ‘consisting of me.’ Ś. Compare  
page 145, note 1. *Vasumatī* is a name for the earth: compare p. 124, note  
1. *Antareṇa*: see page 81, note 2. After *kṛitā-pramayo* ‘*yam janāḥ*, the  
Calc. edit. adds *śiyakāharārthah*, ‘such is the meaning of the words.’

‘There is not now any liberation for me (suffered to be) seized by her  
with the hands of others by the hair on the crown of my head (and) beaten,  
any more than for a sage with suppressed passions (if taken unawares) by  
a lovely-nymph.’ *Nikhāṇḍaka* is ‘the lock of hair left on the crown of the  
head at tonsure.’ This was the only portion of hair suffered to remain on  
the head of a Brāhman, but in the case of the military class, three or five

राजा । गच्छ । नागरिकदृष्ट्या सञ्ज्ञापयेनां ।

विदूषकः । का गई ॥ इति निष्क्रान्तः ॥

विदूषकः । का गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नुःखलु गीतार्थम् आकर्ष्येष्टजनविरहाद्  
हते ऽपि बलवद् उत्कण्ठितो ऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांस निशम्य शब्दान्

पर्युत्सुकीभवति घत् सुखितो ऽपि जन्तुः ।

तच्चेतसा स्मरति नूनम् अबोधपूर्वं

भावस्त्रिराणि जननान्तरसौहृदाणि ॥ १०४ ॥

इति पर्याकुलस्तिष्ठति ।

locks called *kika-pakshāh* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskāras* or rites which every Brāhman had to undergo. The first, or *chūḍā-karana* took place from one to three years old, generally after teething [Mann, ii., 35]; the second or final tonsure *keśānta* in the sixteenth year from conception [ii. 65]. *Moksha* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

<sup>1</sup> 'In the courtly (fashionable) style.' *Pravṛtṇasya rityā*: K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

<sup>2</sup> See page 62, line 6, with note 3.

<sup>3</sup> 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāni*, i.e., *vastāni*: S. Kātavema has *rūpāni* for *ramyāni* and *sthītāni* for *sthirāni*.

Verse 104. *VASANTA-TILAKA* (VARIETY OF SAKKAR). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 85, 91, 93, 94, 95, 100.



॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी । अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नो ऽस्मि ।

आचार इत्यवहितेन मया गृहीता

या वेचयष्टिर् अवरोधगृहेषु राज्ञः ।

कास्ते गते वञ्चतिथे मम सैव जाता

प्रस्थानविक्रवगतेर् अवलम्बनार्थं ॥ १०५ ॥

*Abodha-pūram*, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-pūram*, *abuddhi-pūram*, 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

<sup>1</sup> The Kanchukī or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vridhho vipro guna-gandhvitah sarva-kāryārtha-kūśalah kanchukī abhidyate. Jara-vaiklavya-yuktena viśed gātreṇa kanchukī*; 'The character styled *kanchukī* is an attendant in the inner apartments, an old-man, a brāhman, endowed with numerous good qualities, and a clever man of business. The *kanchukī* should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashī*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahitena*, lit., 'attentive,' 'careful,' 'watchful,' i.e., 'appointed to a careful superintendence or watch.' So read all the Devanāgarī; the Bengālī, with Śankara, have *adhikritena*, i.e., 'by me set over,' etc. *Avarodha-griheshu*: see p. 21, note 1. *Bahutithe* = *bahu-*

Verse 105. VARANTA-TILAKĀ (variety of ŚANKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मा-  
सनाद् उत्थितस्य पुनर् उपरोधकारि कण्ठशिव्यागमनम् असौ नोत्सहे  
निवेदितुं । अथवा । अविश्रामो ऽयं लोकतन्त्राधिकारः । कुतः ।

भानुः सकृद्युक्ततुरङ्ग एव

रात्रिन्दिवं गन्धर्वहः प्रयाति ।

शेषः सदैवाहितभूमिभारः

षष्ठांशवृत्तेर् अपि धर्म एषः ॥ १०६ ॥

यावन् नियोगम् अनतिष्ठामि ॥ परिक्रम्यावलोक्य च ॥ एष देवः ।

प्रजाः प्रजाः स्त्रा इव तन्मयित्वा

निषेवते श्रान्तमना विविक्तं ।

*sankhye*: Chézy. Kátavoma observes that *bahu* is here treated as a numeral, *litha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahulitha* by "maneth."

<sup>1</sup> 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Atharvā*: see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatṛi*, 'to support or maintain a family:' see further on, note 1, p. 188.

<sup>2</sup> 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śesha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas*: see p. 54, note 2. *Bhānuh*, 'the Sun:' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose:' Ś. *Sūrya crambhūtah san prayāti*: Ś. *Gandharuḥ*, lit., 'the scent-bearer' = *vāyuh*: Ś. *Śesha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatā*] and king of the Nāgas or snakes who inhabit the lowermost of the seven Pātālas or infernal regions. His body formed the couch of Viṣṇu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balarāma, the elder brother of Kṛishṇa. *Āhita*: see p. 150, note 1. *Shashthānśa-ritter*: see p. 83, note 2.

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्थानमिव द्विपेन्द्रः<sup>१</sup> ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरेर् उपत्यकार-  
ण्णवासिनः काश्यपसन्देशम् आदाय सस्त्रीकास्तपस्विनः सम्राज्ञाः ।  
श्रुत्वा देवः प्रमाणं ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशहारिणः ।

कञ्चुकी । अयं किं ।

राजा । तेन हि मद्वचनाद् विज्ञायताम् उपाध्यायः सोमरातः ।  
अमून् आश्रमवासिनः औतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुम्  
अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेत्रवति । अग्निशरणमार्गम् आदेशय ।

<sup>१</sup> 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitwá* [see p. 187, note 1] so. read all the Bengálí, supported by K.; two of the Devanágari, *śántwayitwá*; the Mackenzie, *harshayitwá*. *Śrāntah-mandh* is the reading of the Mackenzie, supported by K.; the other Devanágari, *śānta-mandh*, 'composed in mind.' *Sanchárya*, lit., 'having cause to move about or graze:' = *bhramayitwá*: *Ś. Viviktaṁ* = *vijana-pradeśam*. *Dirá* = *madhyáhne*, 'in the middle of the day:' Chézy. *Dvipendrah* = *hasti-rájah* = *yútha-náthah*, 'a large elephant, the leader of a wild herd.'

<sup>२</sup> 'Having heard, your majesty must decide (what is to be done).'  
*Kátavema* supplies *yat kartavyam*. *Pramāṇam*: see page 30, note 2 at the end.

<sup>३</sup> *Atha kim svikáre*: *Ś.*: see p. 45, note 2.

<sup>४</sup> 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakáreṇa*: *Ś.*

<sup>५</sup> *Agni-śarāṇa*: see p. 148, note 3. *Mārgam*: see page 161, note 2.

Verse 107. *UPAJÁTI* OR *AKHYÁNAKÍ* (variety of *TRISHTUBH*). See Verse 41.

प्रतीहारी। इदं इदं देव।

प्रतीहारी। इत इतो देवः।

राजा ॥ परिक्रामति। अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम्  
अर्थम् अधिगम्य सुखी सम्यद्यते जन्तुः। राज्ञां तु चरितार्थता दुःखो-  
त्तरैव।

औत्सुक्यमात्रम् अवसादयति प्रतिष्ठां

क्लिञ्जति लब्धपरिपालनवृत्तिर् एव।

नातिश्रमापनयनाय न च श्रमाय

राज्यं स्वहस्तधृतदण्डम् द्वातपत्रं ॥ १०८ ॥

<sup>1</sup> 'The attainment of the object (of their ambition) is followed by pain.'  
(*Charitārthatā* = *rājya-prāptih*, 'the attainment of the throne:'. *Ś. Duḥ-*  
*khoturā* = *kheda-samvalitā*, 'encompassed with trouble:'. *Ś.*

<sup>2</sup> 'The attainment-of-the-object-of-ambition satisfies anxious longing  
merely: the very business of guarding what has been obtained, harasses.  
Royalty [the office of king] like a parasol, the handle of which is held in the  
hand, is not for the removal of great fatigue without leading to fatigue.'  
*Autsukyam* = *utkanthā*, 'longing', 'eager desire:'. such as *kadā rājā bhaviṣ-*  
*yāmtyādī*, 'when shall I become king? etc.;' *tam eva duḥkha-dāyini pra-*  
*tisṭhā arasādayati*, 'that (desire) certainly the harassing attainment-of-the-  
highest-rank allays:'. Ch. Śāṅkara reads *pratisṭhām*, and places it in  
opposition to *autsukya-mātram*, making *rājyam* the nominative case to *arasā-*  
*dayati*. The Bengāl MS. [E. I. II. 1060] gives *pratisṭhām* in the margin,  
and this reading is certainly supported by the parallel passage (*sādayanti*  
*pratisṭhām*, etc.) in the beginning of Act 3 of the *Vikramorvaśī*. Chandra  
śekhara also notices this reading, but adopts the one in the text and censures  
the interpretation of Śāṅkara. *Pratisṭhā* may, without doubt, have the  
sense I have given, which agrees with the *prārthitārthādāhigamaḥ* and *chari-*  
*tārthatā* of the preceding lines. *Ati-śrama* may either refer to the trouble  
which the king has undergone in arriving at the object of his ambition, or to  
the troubles of his subjects which it is his office to remove. In the latter  
case *na cha śramāya* will mean 'without leading to personal trouble or

Verses 108. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64,  
74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105.

नेपथ्ये

वैतालिकौ । विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः

प्रतिदिनम् अथवा ते वृत्तिर् एवंविधैव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramāya*: is found in all the Devanāgarī MSS.; the Bengālī have *yathā śramāya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kāṭavema, who repeats the first negative before *na cha śramāya*, the two negatives are here employed affirmatively, i.e., to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' (Compare the note on this use of the negatives, p. 24, note 1.

<sup>1</sup> *Vaitālika* = *vandin*, 'a herald.' Ch. = *stuti-pāthaka*, 'a panegyrist.' Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the *Vikramorvaśī* and *Ratnāvalī*, only one *Vaitālika* appears, but here and in the *Mālavikāgnimitra* there are two. In the *Vikramorvaśī* [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the *Daśa-kumāra* it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्ध्ना पादपस्तीव्रम् उष्णं

प्रमयति परितापं ह्यायया संश्रितानां ॥ १०८ ॥

. द्वितीयः ।

नियमयसि विमार्गप्रस्थितान् आन्तदण्डः

प्रमयसि विवादं कल्पने रक्षणाय ।

अतनुषु विभवेषु ज्ञातयः सन्तु नाम

त्वयि तु परिसमाप्तं बन्धुहृत्यं प्रजानां ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers ;  
8. He is to attend upon the *Purohita* or family priest, for the performance of religious ceremonies. See Wilson's *Hindú Theatre*, vol. i., p. 209.

<sup>1</sup> 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Ātharvā*: see p. 30, note 1. *Prīttir*: some of the Bengālī, supported by K. and Ś., have *srishtir*.

<sup>2</sup> 'Having assumed the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property] but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Ātta-danda* = *grihita-danda*. *Danda*, 'a magistrate's staff,' taken as a symbol of punishment, and justice. It is sometimes 'the sceptre of a king.' Hence *danda-dhara*, *dandin*, 'Staff-bearer,' etc., are names for Yama, the god of justice and lord of punishment. *Vimarga*: some have *kumārṅga*, 'bad ways.' *Kālpas* = *sampadyase*: K. *Manu* furnishes several examples of *klrip* in the sense of 'to be sufficient,' 'to be fit': ii., 151; ii., 266; vi., 20. Also *Raghu-v.*, viii., 40. *Ātanushu vibhaveshu* = *utsaveshu*, 'at times of festivity.' *Kukshimbharibhis taih kim prayojanam*, 'What is the use of these parasitical gluttons as relations?': K. The Calcutta edition and Ś. have *samvibhaktāh* for *santu nāma*. The meaning may certainly be 'Let kinsmen make their appearance [i.e., start up they will

Verses 109 and 110. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-ŚAKKANĪ*). See Verses 10, 19, 20, 33, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्मः ॥ इति परिक्रामति ॥

प्रतोद्धारो । अहिणवमभुज्जणमसिरोञ्चः ससिद्धिदहोमधेण अरिण

प्रतीहारी । अभिनवसम्भारजनसश्रीकः सन्निहितहोमधेनुर् अग्नि-

भरणांनिन्दो । आरुहद् देवो ।

शरणलिन्दः । आरोह्य देवः ।

राजा ॥ आरुह्य परिजनां सावलम्बी तिष्ठति ॥ वेचवति । किमु-  
द्विश्य भगवता काश्यपेन मत्सकाशम् चक्षयः प्रेरिताः स्युः ।

किं तावद् भ्रतिनाम् उपोढतपसां विघ्नैस् तपो दूषितं

धर्मारण्यचरेषु केनचिद् उत प्राणिष्वसञ्चेष्टितं ।

आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्

इत्यारूढबहुप्रतर्कम् अपरिच्छेदाकुलं मे मनः ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kātavama refers to a verse towards the end of Act vi. of this play, *yena yena viṇyujante prajāḥ*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

<sup>1</sup> 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrika*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kālidāsa. *Iloma-dhenu*, *Agni-śarana*: see p. 18, note 3.

2 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upadha* = *samprāpta*: K. *Vighnais*: see p. 39, note 6. . *Dharmārāya*-*chareṣṭu prāṇiṣhu*: Compare p. 12, l. 8. *Ahoṣvit*, a particle of doubt. *Prasava*, i.e., *pushpa-phaldāi*, 'the flower, fruit, etc.': K. *Apacharituḥ* = *dardhārah*.

Verse 111. ŚĀRDŪLA-VIKRĪPITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी । सुस्मरिदणन्दिणो दर्शयो देवं सभाजइदं  
प्रतीहारी । सुस्मरितनन्दिन चषयो देवं सभाजयितुम्  
आश्रयंति तक्ष्मि ।

आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।  
पुरश्चेषां कञ्चुकी पुरोहितश्च ॥

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारदत ।

महाभागः कामं नरपतिर् अभिन्नस्थितिर् असौ

न कश्चिद् वर्णानाम् अपथम् अपहृष्टो ऽपि भजते ।

तथापीदं शशत् परिषितविविक्तेन मनसा

जनाकीर्णं मन्ये ऊतवहपरीतं गृहम् इव ॥ ११२ ॥

शारदतः । स्थाने भवान् पुरप्रवेशाद् इत्यभूतः संवृत्तः । अहमपि

<sup>1</sup> 'To pay homage to.' *Sabhāj* is one of the few dissyllabic roots.

<sup>2</sup> 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kānam* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitih* = *avihata-maryādah*: K. = *sa-maryādah*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengālī; the others have *aho*. *Varnānām*, i.e., *brāhmaṇādīnām*. *Apakṛiṣṭo 'pi*, i.e., 'The classes or castes were originally four in number:—1. Brāhmanas or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śūdras or slaves: see page 84, note 2. *Apatha*, 'a wrong road,' 'a bad road,' a common metaphor like *amārga*, *unmārga*, *vimārga*, to express wicked courses. *Idam janākīrṇam*, i.e., *idam puro-vartī nripāṅganam*, 'this royal court before me eyes:' Ś. *janākīrṇam* may perhaps be used, as in line 2, Act 2. of *Vikramorvaśī*, for a substantive meaning 'a crowded thoroughfare.' *Uta-vaha-paritām* = *lagndgnim*: Ś.





अनुद्धताः सत्पुरुषाः सन्दृष्टिभिः

स्वभाव एवैष परोपकारिणं ॥ ११४ ॥

प्रतीहारी । देव । पमलमुखवर्णा दीप्तानि । जानामि । विस्म-

प्रतीहारी । देव । प्रसन्नमुखवर्णा दृश्यन्ते । जानामि । विस्म-

ञ्जानामीश्वर ।

कार्या चक्षयः ।

राजा ॥ शकुन्तलां दृष्ट्वा ॥ अथात्रभवती ।

का खिद् अवनुष्टम्भवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किसलयम् इव पाण्डुपत्राणां ॥ ११५ ॥

and interests have nothing to do with his conduct.' 'This favour and protection is only what might be expected from his benevolent nature.' It is possible that by *vayam madhyasthāh* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

<sup>1</sup> 'Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches: this is the very nature of the benefactors of others.' *Kutas*: see p. 54, note 2. *Bhūri*: generally found in composition, but not always: see *Mahābh.*, xii., 1410. Most of the Bengālī MSS. have *dāra*. This verse occurs in *Bhartṛi-hari* [ii., 62, edit. Böhlen], where *adgamaiḥ* is adopted for *dgamaiḥ*, and another reading *bhūmi* for *bhūri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down.' *Hitop.*, l. 353.

<sup>2</sup> 'The Rishis appear to have serene complexions. (Hence) I conclude they have some business which may inspire confidence.' *Prasanna-mukhaḥ-varṇāḥ*: so read two of the Devanāgarī MSS. supported by a similar compound in *Mālavikāgn.*, p. 55, l. 20. The Colebrooke has *mandana* and my own *pankaḍ* for *vannā*.

<sup>3</sup> 'Who is this veiled-one, the loveliness of whose person is not fully

Verse 114. VANĀSTHAVILA (variety of JAGATI) See Verses 18, 22, 23, 67, 81.

Verse 115. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

प्रतीहारी । देव । कुटूहलगर्भो प्रहितो ण मे तक्को पसरदि । ण  
प्रतीहारी । देव । कुटूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु  
दंमणोआ उण से आकिदी लक्खीआदि ।

दर्शनीया पुनर् अस्मा आह्वतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलत्रं ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ दिशश्च । किं एष

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हृदय । किम् एवं  
वेपसि । अञ्जउत्तस्स भावं आंधारिण धीरं दाव होदि ।

वेपसे । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भवं ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।

कश्चिद् एषाम् उपाध्यायसन्देशः । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

हृषयः ॥ हस्तान् उद्यम्य ॥ विजयस्य राजन् ।

राजा । सर्वान् अभिवादये ।

हृषयः । दृष्टेन युज्यस्य ।

displayed?' *Swit* is a particle of question and doubt. *Avagunthana = mastakāchadana-vastra* : Ch. The second half of this verse is clear.

<sup>1</sup> 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *padihādi* for *pratihāti* [in place of *pasaradi* for *prasarati*, the reading of the other Devanāgarī] and *padihado* for *pahido*. I have retained *pahido*, as it appears to make the best sense; but the Prākṛit seems here hardly to admit of literal Sanskrit interpretation.

<sup>2</sup> 'Ought not to be gazed at.' *Anirvarṇaniyam = ādar'saniyam*.

<sup>3</sup> 'Having reflected on [called to mind], the affection of thy lord, be firm.' *Bhāva = sneha* : compare p. 112, note 3. The Bengālī have *smṛitā* for *avadhārya*. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic mode of addressing a husband.

<sup>4</sup> 'Has a message from the preceptor.' A Bahuvrīhi agreeing with *kaśchit*.

राजा । अपि निर्विघ्नतपसो मुनयः ।

स्रष्टव्यः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।

तमस्तपति घर्माग्नौ कथम् आविर्भविव्यति ॥ ११६ ॥

राजा । अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुपहाय  
कुशली काश्यपः ।

स्रष्टव्यः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्न-  
पूर्वकम् इदम् आह ।

राजा । किम् आश्चापयति भगवान् ।

<sup>1</sup> See page 35, note 1, and compare page 89, note 1.

<sup>2</sup> 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. case of the present part., here used absolutely. *Gharmāśau* = *sūryo*: Ś. The Dictionary gives *gharma-rāsmi*.

<sup>3</sup> 'My title of *Rājā* has indeed significancy.' The Rishis had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rāj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakshitri*. Compare Manu, vii., 3. *Rakshārtham asya sarvasya rājānam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahābh.*, xii., 1032, *rājan* is derived from the root *ranj*, 'to conciliate.'

<sup>4</sup> 'Is his reverence Kāśyapa prosperous for the welfare of the world?' *Kūśali*: see p. 35, note 1. *Bhagavān*, etc.: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called Chandra-vindu is written over, to show that the *l* substituted for it has a nasal sound: *Laghu-kaum.*, No. 79.

<sup>5</sup> 'Saints [*ṛṣi*., men endowed with or capable of perfection: *Vish. Pur.*, p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

शाङ्करव । यन्मिथःसमयाद् इमां मदीयां दुहितरं भवान्  
उपायंस्तु । तन्मया प्रीतिमत्ता युवयोर् अनुज्ञातं । कुतः ।

त्वम् अर्हतां प्रायसरः स्यतो ऽसि नः

शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणयेति ।

गौतमी । अज्ज । किम्पि वत्तकामन्दि । ए मे वचनावसरो अत्थि ।

गौतमी । आर्य । किमपि वत्तकामास्मि । न मे वचनावसरो ऽस्ति ।

कहन्ति ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Arāmaya*: see Manu, ii., 127, 'Let a man ask a Brāhman, on meeting him, as to his *kūśalam*; a Kshatriya, as to his *arāmaya*; a Vaiśya, as to his *kshemam*; and a Śūdra, as to his *ārogyam*.' The king was of course a Kshatriya: see page 30, note 2.

<sup>1</sup> The 3rd. sing. 3rd. pret. *ātṃ*. of *yam* with *upa* (meaning 'to marry') is either *upāyata* or *upāyansta*: Pāṇini, i., 2, 16. The Bengālī have the 2d. pret., *upayeme*.

<sup>2</sup> 'Thou art esteemed by us the chief of the worthy, and Śakuntalā, incarnate virtue. Brahmā [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhū-varam*, a Dvandwa compound in the neuter gender. *Vāchyam na gataḥ*: whether Brahmā was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

<sup>3</sup> 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' i.e., those rites or *sanskāras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

णावेक्खिदो गुरुअणो दमिणा ण तुएवि पुच्छिदो बन्धु ।

नापेक्षितो गुरुजनो ऽनया न तयापि पृष्ठो बन्धुः ।

एककं एव चरिए किं भणद् एक एकस्म ॥ ११८ ॥

एकैकम् एवं चरिते किं भणतु एक एकस्य ॥ ११८ ॥

शकुन्तला ॥ आत्मगतं ॥ किं एकः अज्जउत्ता भणादि ।

शकुन्तला ॥ आत्मगतं ॥ किं नु खलु आर्यपुत्रो भणति ।

राजा । किम् इदम् उपन्यसं ।

शकुन्तला ॥ आत्मगतं ॥ पावआक्ख उमा वअणावणामां ।

शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एष वचनोपन्यासः ।

शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकवृत्तान्त-  
निष्णाताः ।

<sup>1</sup> 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?' *Guru-jana*: see p. 173, note 3 in middle. The Devanāgarī MSS. have *imā* for *iminā*. The latter, which is the reading of the oldest Bengālī, I have retained on account of the metre. There is no reason why in Prākṛit *iminā* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaikam* = *anyonyam*, 'mutually': Ś., Ch. *Bhannadu* is the reading of some of the Bengālī MSS. followed by the Calcutta edition; I have written *bhannadu* for *bhanādu*, on account of the metre, and on the authority of Lassen's *Inst. Prak.*, p. 277. The Devanāgarī have *kim bhanāmi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkaṣa*. *Eka* may be for *eka-janah*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

<sup>2</sup> 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *kkhu*.

<sup>3</sup> 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

-- | -- | -- | -- || -- | -- | -- | -- | -- | --  
-- | -- | -- | -- || -- | -- | -- | -- | -- | --

सतीमपि ज्ञातिकुलैकसंश्रयां

जनो ऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुर् इव्यते

तदग्नियापि प्रमदा स्खलन्मुभिः ॥ ११६ ॥

राजा । किं चाचभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हिअअ । सम्यदं दे आसङ्गा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ इदय । साम्मतं ते आसङ्गा ।

शार्ङ्गरवः । किं कृतकार्यदेषाद् धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा । कुतो ऽयम् असत्कल्पनाप्रसन्नः ।

शार्ङ्गरवः । मूर्खन्यमी विकाराः प्रायेणैश्वर्यमंशेषु ।

the ways of the world.' *Loka-vṛttānta-nishñātāh* = *loka-vyarahāra-jñātāh* Ś. *Ni-śñāta* (= *abhijña*: Ch.) *lit.*, 'bathed in;' hence 'conversant with.' The *Sāhit.-darp.* [p. 193] reads *bharān loka-vṛttānte nishñātāh*.

<sup>1</sup> 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jñāti*, etc. = *nija-griha-vāsinīm*: Ś. *Anyathā*, i.e., *vyabhichārini*, 'unchaste:' Ś. *Ishyate* = *ākāṅkshyate*: Ś. *Tad-apriyāpi*: the Bengālī, my own MS., and the *Sāh.-darp.* read *priyāpriyā vā*, 'liked or disliked:' but K. supports the other reading.

<sup>2</sup> 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Devanāgarī, *Kim kṛita-kārya-āpesho dharmam prati vimukhatā kṛitavajñā*. Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kṛitavajñā* should be struck out of the text, as being probably an interpolation from the margin. All the Devanāgarī, however, introduce it.

<sup>3</sup> 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamāndarthasya kalpanayā kṛitah prasnah*: K.

<sup>4</sup> 'These changes-of-purpose [sickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Mur-*

राजा । विशेषेणाधिचिन्तो ऽस्मि ।

गौतमी । जाते । मुहुर्त्तं मा लज्जस्व । अथपि दाव दे औ  
गौतमी । जाते । मुहुर्त्तं मा लज्जस्व । अपनेष्यामि तावत् ते अव-  
उपहणं । तदो मम भद्रा अदिजाणिस्सुदि ॥ इति यथोक्तं करोति ॥  
गुण्डनं । ततस्त्वां भर्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥  
राजा ॥ शकुन्तलां निर्वर्ष्य । आत्मगतं ॥

इदम् उपनतम् एवं रूपम् अक्षिष्टकान्ति

प्रथमपरिगृहीतं स्थानं वेत्यव्यवस्थन् ।

भ्रमर इव विभाते कुन्दम् अन्नासुषारं

न खलु च परिभोक्तुं नैव शक्नोमि ह्यतुं ॥ १२० ॥

इति विचारयन् स्थितः ॥

प्रतीहारी । अहो धर्मावेक्षित्वा भद्रिणो । ईदृशं नाम सुखो-  
प्रतीहारी । अहो धर्मावेक्षिता भर्तुः । ईदृशं नाम सुखो-

*chhanti = vādhanti* : Ś. = *vyāpnuvanti* : K. Cf. Ragh., xii., 57; vi., 9; x., 80. The root *murchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the *Vikramorvaśī*, Act 3, *tamasam nīśi murchhatām*.

<sup>1</sup> 'I am especially aimed-at-by-this censure,' *i.e.*, I am the especial object of this censorious remark about 'persons intoxicated with power.'

<sup>2</sup> 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Akṣipta-kānti* = *anavadya-saundaryam* : K. *Parigrihitam* : see p. 181, note 4. *Avyavasyan* [= *anīśchinvan*] so reads Kāṭavema; I have ventured to follow him, although nearly all the Devanāgarī MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. *MĀLINI* or *MĀNINI* (variety of *Ati-SAKKARĪ*.) See Verses 10, 19, 20, 38, 55, 109, 110.



वणदं हृषं दक्षिणं का अणो विचारदि ।

पनतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते ।

राजा । भोस्तपोधनाः । चिन्तयन्नपि न खलु खोकरणम् अच-  
भवत्याः स्मरामि । तत् कथम् इमाम् अभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं  
चेत्त्रिणम् आशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला ॥ अपवार्यं ॥ अजस्रं परिणय एव सन्देहः । क्वद ।

शकुन्तला ॥ अपवार्यं ॥ आर्यस्य परिणये एव सन्देहः । कुत  
दाणिं मे दूराधिरोहिणी आशा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शम् अनुमन्यमानः

सुतां त्वया नाम मुनिर् विमान्यः ।

मुष्टं प्रतिग्राहयता खम् अर्थं

पात्रीकृतो दस्युर् इवासि येन ॥ १२१ ॥

<sup>1</sup> 'Why do you sit [is it sat] so silent?' *Kimartham maunam kṛitam asti*: Ś. *Kim tushṇīm evāste*: Vikram., Act 4.

<sup>2</sup> *Swikaranam* [= *vīṛdham*: Ś.] *lit.*, 'making one's own,' i.e., 'taking in marriage.'

<sup>3</sup> 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kim josham dayate* in the previous speech; or, 'how shall I receive her?' see p. 135, note 1.

<sup>4</sup> 'Is the Sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [i.e., Śakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kṛitābhimarśam* = *kṛita-saṅga-parīśam* = *kṛita-sangrahanām*: K. The first sense of *abhi-mrīṣ* is 'to touch,' 'to handle.' Here as in *parā-mrīṣ* [Bhaṭṭi, xvii., 38] there is an implication

शारदतः । शार्ङ्गरवः । विरम त्वम् इदानीं । शकुन्तले । वक्तव्यम्  
उक्तम् अस्माभिः । सो ऽयम् अबभवान् एवम् आह । दीयताम् अस्मै  
प्रत्ययप्रतिवचनं ।

शकुन्तला ॥ अपवार्य ॥ इदम् अवस्थान्तरं गते तादृशे ऽनुरागे किं

वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥ प्रकाशं ॥

अर्थपुच ॥ इत्यङ्गीते ॥ संशयिते इदानीं परिणये न एष समुदा-

चारः । पौरव । न युक्तं नाम ते तथा पुरा आश्रमपदे स्वभावोत्तान-

हृदयम् इमं जनं समयपूर्वं प्रतार्य ईदृशैर् अचरैः प्रत्याचष्टुं ।

of carnal connexion. *Mushtam*: the Taylor MS. has *ishtam*, and the Ben-

gālī *dushtam*. It must be borne in mind that Śakuntalā was married to Dushyanta according to the Gāndharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigrāhayatā*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *nāsayati*, 'he suffers to perish.' *Pātrikṛito*, a very noticeable phrase, is a Chwī compound, formed from *pātram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

<sup>1</sup> Kāṭavema, Śankara, and the old Bengālī MS. interpret *soanīo* by *śochanīya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhanīya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

<sup>2</sup> 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samuddāro* for *samuddāhāro*; otherwise it might be suspected that *samuddāhāro* was the correct word, to which *samuddāchāro* must be here equivalent.

<sup>3</sup> 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णौ पिधाय ॥ शान्तं । पापं ।

व्यपदेशम् आविलयितुं किम् ईहसे जनम् इमं च पातयितुं ।

कूलङ्कषेव सिन्धुः प्रसन्नम् अश्वस्तटतर्हं च ॥ १२२ ॥

शकुन्तला । होइ । ॥ १२२ ॥ परपरिग्रहशक्तिना तुष

शकुन्तला । भवतु । यदि परमार्थतः परपरिग्रहशक्तिना तया  
राजा । उदारः कश्यपः ।

एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेष्यामि ।

राजा । उदारः कश्यपः ।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक् अङ्गुली-

अपसृष्टा सं अङ्गुली ॥ इति सविषादं गौतमीम् अपेक्षते ॥

यक्यून्त्या मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अपेक्षते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-pūrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

<sup>1</sup> 'Peace! a sin!' i.e., 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnau pīdhāya* is omitted: compare Acts vii., 57; *Mṛich.*, p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. *Mālavik.*, p. 69, l. 10. *Mudr.*, p. 24, l. 5.

<sup>2</sup> 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadēsam*, i.e., *kūlam nāma vā*, 'either family or name:' Ch. *Vyapadīyate anena iti vyapadēśah kūlam*: *Ś. Āvilayitum*: infin. of a nom. verb from *āvīla*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

गीतमी । एतं दे मङ्गावदारान्तरं मचीनित्यमलिनं वन्दमा-  
गीतमी । नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमा-  
गाए पञ्चदशं अङ्गुलीयकं ।

नायाः प्रभृष्टम अङ्गुलीयकं ।।

राजा ॥ सस्मितं ॥ इदं तत्प्रत्युत्पन्नमति स्त्रीणमिति यद् उच्यते ।

शकुन्तला । एतद्य दाव विधिना दंसिदं पञ्चत्तणं । अवरं दे  
शकुन्तला । अत्र तावद् विधिना दर्शितं प्रभुलं । अपरं ते  
विधिः ।

कथयिष्यामि ।

राजा । श्रोतव्यम् इदानीं संवृत्तं ।

<sup>1</sup> 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachī's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachī is his wife, to whom there was probably a *tirtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalā had performed her ablutions.

<sup>2</sup> 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted." ' *Strainam* = *stri-jātiḥ*, 'the female sex:' K. The Bengálí have *idam tat pratyutpanna-matitvam strīṇām*: compare Hitop., l. 2320, where *pratyutpanna-matīḥ* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

<sup>3</sup> 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the *Vikramorvaśī*, *bhavitavyatā atra balavati*, 'Here destiny has shown its power.'

<sup>4</sup> Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived:' compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

शकुन्तला । ए उक्त्वादिश्वचे गोमासिश्वासमडधे पानिगोपयन्तम् ।

शकुन्तला । ननु एकदिवसे नवमासिकामण्डपे नखिनीपत्रभा-  
अणगश्च उश्वश्च त्वह हृत्ये मणिहिदं आमि ।

जनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।

राजा । शृणुमस् तावत् ।

शकुन्तला । भवत्पुत्रं स मे पुत्रकिदृशं दोषात् । राजा शिरो-  
शकुन्तला । तत्क्षणं स मे पुत्रकृतको दीर्घपाङ्गो नाम मृगपो-

दश्चो उवद्विदो । त्वण अश्वं दाव पठमं पितृउत्ति अणुअश्विना ।  
तक उपस्थितः । त्वया अयं तावत् प्रथमं पितृह इति अनुकम्पिना उप-

च्छन्दिदो उश्वरण । ए उण दे अपरिचयादो हृत्यश्वास उवगता  
च्छन्दिदं उदकेन । न पुनस्ते अपरिचयाद् हस्ताभ्यासम् उपगतः ।

पच्छा तस्मिं एव मया गहिदे मणिने एण किदो प्रापय । मया  
पश्चात् तस्मिन् एव मया गृहीते सलिले ऽनेन कृतः प्रणयः । तदा

तुमं इत्थं पक्ष्मिदोमि । मय्यो मगन्नेस विश्वमदि । दुर्वति एव  
त्वम् इत्थं प्रहसितो ऽसि । सर्वः सगन्नेषु विश्वसिति । दावपि अत्र

सारणश्चास्ति ।  
आरण्यकाविति ।

आरण्यकाविति ।

<sup>1</sup> 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sannihitam*: see p. 151, l. 6, with note.

<sup>2</sup> 'Having eyes with long outer corners.' This was the fawn mentioned p. 168, l. 10.

<sup>3</sup> *Upachohhanditah* = *jala-pāndya preritah*, 'was coaxed to drink the water': *Ś.* = *pralobhitah*, 'enticed,' 'coaxed': Chézy. According to Pāṇini, I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is 'to conciliate privately by flattering or coaxing language'. It occurs in *Ragh.*, v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

<sup>4</sup> *Pranayah* is here, 'trust,' 'confidence' (= *viśvāśah*: *Ś.*)

<sup>5</sup> 'In relatives.' *Sagandha* = *sadrīṣa* = *sannihita*. *Gandha* = *sambandha*: *Ś.*

<sup>6</sup> So reads my own MS. *Kāṭavema* has *ārannaa* [Lass. Inst. Prāk., p.

राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाक्पु-  
भिर् आकृष्यन्ते विषयिणः ।

राजा । सत्यं वाच्यं । न प्रवर्तते त्वयं सन्निभः । तवो वणमंत-  
गीतमी । महाभाग । न अर्हसि एवं मन्त्रयितुं । तपोवनसं-  
वृत्तः स्वर्गाश्रया आसं तपो कुरुतमः ।

धितोऽनभिज्ञोऽयं जनः कैतवस्य ।

राजा । तापसं वृद्धे ।

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु

सन्दृश्यते किमत याः प्रतिबोधवत्यः ।

प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्

अन्यैर् द्विजैः परभृताः खलु पोषयन्ति ॥ १२३ ॥

187], and interprets it by *dranyakau*. Some read *drannao* which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

<sup>1</sup> 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartintuām*. The Mackenzie has *yoshitām madhura-gīrbhik* for *anritamaya-rānamadhuhik*.

<sup>2</sup> According to Pāṇini, ii., 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddha-tāpasi* would be more usual.

<sup>3</sup> 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amdushishu*; *i.e.*, *mānusha-jāti-vyatiriktāsu tir-yag-jātishu*: K. *Pratibodhavyah* = *jñāninyah* = *chaitanya-bhājah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛitāh*: see p. 162, note 3.

Verse 123. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108.

शकुन्तला ॥ सरोषं ॥ अणञ्ज । अत्तणो हिअआणुमाणेण पेक्ख  
 शकुन्तला ॥ सरोषं ॥ अनार्य । आत्मनो इदयानुमानेन प्रेक्ष-  
 सि । को दाणिं अणो धम्मकञ्जुअप्पवेमिणो तिणच्छणकूवोवमस्स  
 से । क इदानीम् अन्यो धर्मेकञ्चुकप्रवेशिनस् तणच्छकूपोपमस्स  
 तव अणुकिदं पडिषविस्मदि ।  
 तव अनुकृतं प्रतिपत्त्यते ।

राजा ॥ आत्मगतं ॥ सन्दिग्धबुद्धिं मां कुर्वन् अकैतव इवास्याः  
 कोपो लक्ष्यते । तथा ह्यनया

मयैव विस्मरणदारुणचित्तवृत्तौ

वृत्तं रहःप्रणयम् अतिपद्यमाने ।

भेदाद् भ्रुवोः कुटिलयोर् अतिलोहिताद्या

भग्नं शरासनम् इवातिरूपा स्मरस्य ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्ष्ये ।

<sup>1</sup> 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resembest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

<sup>2</sup> 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on Kāmadeva, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Śakuntalā is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123.

शकुन्तला । सुदु दाव अत्त मच्छन्दचारिणी किदम्हि । जा अहं  
 शकुन्तला । सुदु तावद् अत्त खच्छन्दचारिणी क्कतास्मि । या अहम्  
 इमस्स पुरुवंसप्यच्चएण मुहमज्झणो हिअअट्ठिअविमस्स हत्थेभासं  
 अस्स पुरुवंशप्रत्ययेन मुखमधोर् इदयस्सितविषस्स हस्ताभ्यासम्  
 उवगदा ॥ इति पटान्नेन मुखम् आवृत्य रोदिति ॥

उपगता ॥ इति पटान्नेन मुखम् आवृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापलं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं ॥ १२५ ॥

राजा । अयि भोः । किम् अत्रभवतीप्रत्ययाद् एवास्मान् समृत्-  
 दोषैर् अधिचिपथ ।

<sup>1</sup> Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śankara interprets it by *ganikā*, 'a wanton, unchaste woman.'

<sup>2</sup> 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanāgarī MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengālī *apratihatam*. *Chāpalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindūs connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tāpa*, *pāśchāt-tāpa*, *anūtāpa*, etc.

<sup>3</sup> 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i.e., after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parikshya*: the Bengālī have *samikshya*. *Sangatam rahah* = *rahasī saṅgamah*: K.

<sup>4</sup> 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanāgarī MSS. have *sanyuta-doshākshareṇa kshinutha*. The above is



शार्ङ्गरवः ॥ सांख्यं ॥ श्रुतं भवद्भिर् अधरोत्तरं ।

आजन्मनः शायम् अशिक्षितो यस्

तस्याप्रमाणं वचनं जनस्य ।

परतिसन्धानम् अधीयते यैर्

विद्येति ते सन्तु किंवाप्तवाचः ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न अद्वेयम् एतत् ।

शारद्वतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengálí, supported by Kátavema, who has *sam bhrita-dosha karshanena*.

<sup>1</sup> 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

<sup>2</sup> *Adharottaram* = *nikṛṣṭa-prādhānyam*, 'ascendancy of the base, 'placing that at the top which ought to be at the bottom:' Ch. In *Manu*, viii, 53, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śūdrādi*; *uttaram* = *pradhānam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

<sup>3</sup> 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ājanmanah*: see p. 155, note 4 at end. *Apramāṇam* = *ayathārtham*: Ś. *Atisandhānam*: compare p. 99, l. 3. *Āpta-vācchah* = *yathārtha-vachanah*: Ś. = *pramāṇa-vācchah*: K.

<sup>4</sup> *Vinipāta* = *pratyavāya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

तद् एषा भवतः कान्ता त्यज वैनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १२७ ॥

गौतमी । गच्छायतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कच्चं इमिणा किदवेण विष्णलद्वन्द्वि । तुन्देवि मं

शकुन्तला । कथम् अनेन कितवेन विप्रलम्भास्मि । यूयमपि मां  
परिदेविणिं परिचक्ष अहं ॥ इत्यनुप्रतिष्ठते ॥

परिदेविनीं परित्यजथ ॥ इत्यनुप्रतिष्ठते ॥

गौतमी ॥ स्थित्वा ॥ वच्छं मङ्गरम् । अणुगच्छदि दंष्ट्रं कुरु णां

गौतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति इयं खलु नः  
कुरुणपरिदेविणी मउन्दला । पञ्चाद्रेभपरुमे भर्तारि किं वा मे  
कुरुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तारि किं वा मे  
विचार्य अहं इति ॥

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सर्वेषां निवृत्त्य ॥ किं पुरोभागिनि स्वातन्त्र्यम् अव-  
लम्बसे ॥ शकुन्तला भीता वेपते ॥

<sup>1</sup> 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*: the Bengālī MSS. have *patnī*. *Sarvato-mukhī* = *sarva-karana-samarthā*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakārena*, 'of every kind:' Ś. The literal meaning of the word is 'looking or facing in every direction.'

<sup>2</sup> 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *duṣṭa*: K. = *doṣhaika-darśini* = *doṣhaika-drik*: Ś., Ch. The first sense of *puro-bhāgin* is 'one who takes the first share or more than his proper share,' i.e., 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of *Vikram.*, *mā mām puro-*

मार्गारवः । शकुन्तले ।

यदि यथा वदति चितिपस् तथा

त्वम् असि किं पितुर् उत्कुलया तया ।

अथ तु वेत्सि शुचि व्रतम् आत्मनः

पतिकुले तव दास्यमपि चमं ॥ १२८ ॥

तिष्ठ । साधयामो वयं ।

राजा । भोस् तपस्विन् । किम् अचभवतीं विप्रसभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिनां हि परपरियहसंक्षेपपराङ्मुखी वृत्तिः ॥ १२९ ॥

*bhḍgini 'ti samarthayasi.* It next passes into the sense of 'a malevolent, censorious, calumniating person:' see Amara-kosha. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanāgarī, unsupported by the Scholiasts, have *purobhāge*. *Swātantryam*: compare Manu ix., 3, *na stri swātantryam arhati*; and see p. 48, note 1.

<sup>1</sup> 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengālī MSS. have *kim punar utkulayā*, i.e., *Kula-vyavahāratikramena vidyamānayā*: Ś. *Vratam* = *charitram*, 'conduct': K. = *pati-vratam*: Ś.

<sup>2</sup> 'We must set off on our return,' *lit.*, We must finish our business.

<sup>3</sup> 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [*Nelumbium speciosum*], opens its petals only in the day. *Bodhayati* = *prakāśayati*. *Parigraha*: see p. 181, note 4.

Verse 128. DRUTA-VILAMBITA (variety of JAGATī). See Verses 45, 72.

Verse 129. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — || — — — | — — — | — — — | — — — |  
— — — | — — — | — — — || — — — | — — — | — — — | — — — |

शाङ्करवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद् विस्मृतो भवान् । तदा  
कथम् अधर्मभीहः ।

राजा । भवन्तम् एवाच गुरुलाघवं पृच्छामि ।

मूढः स्वाम् अहम् एषा वा वदेन् मित्येति संशये ।

दारत्यागी भवान्वाहो परस्त्रीस्पर्शपांशुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अचभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत  
इदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं  
पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तत्तत्क्षणोपपन्नो भविष्यति ।

<sup>1</sup> *Anya-sangāt*, i.e., *anyasyāḥ kāntādyāḥ sangāt*, 'on account of union with another wife.' As to *vismṛita*: see p. 162, note 1 at end.

<sup>2</sup> *Guru-lāghava* is properly a kind of abstract noun formed from the Dvandwa *guru-laghu*, the *viddhi* taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [i.e. the heavier and the lighter] sin.' This is addressed to the Brāhmaṇ who acts as the Purohita or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lāghava* is supported by two other passages: Mahābh., xii., 1273; and Episode of Yajn., 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

<sup>3</sup> 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Āho*: see p. 47, note 1 at end.

'A son who has the mark of the *chakra* or discus in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Chakra-vartin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

अभिनन्द्य शुद्धान्तम् एनां प्रवेशयिष्यसि । विपर्यये तु पितुर् अस्याः  
समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनगच्छ मां ।

शकुन्तला । भगवदि वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्त्रिभिः ।

राजा शापव्यवहितस्थितिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ष्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कल्पश्रित्येषु

सा निन्दन्ती स्नानि भाग्यानि बाला

बाह्वत्सेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किं च ।

<sup>1</sup> 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, 'a son's son,' from *putra*. *Suddhānta* : see p. 21, note 1.

<sup>2</sup> 'Grant me admission or entrance,' 'Open to receive me,' i.e., Let me remain no longer in the land of the living. *Mama praveśdya dvividhā bhava*, 'Cleave in two to let me enter:' *Ś*. The Bengālī MSS. have *antaram* = *avakāśam* instead of *vivaram*.

<sup>3</sup> 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Bāhūtkaśhepam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujoechedlanam yathā bhavati evam krānditum pravṛittā* : *Ś*. It is equivalent to *bāhū utkshipya*, repetition of the action being perhaps implied.

पुरोहितः ।

\* स्त्रीसंस्थानं चाप्सरस्तीर्थम् आराद्  
उत्थियेनां ज्योतिर् एकं जगाम ॥ १३१ ॥  
॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं  
वृथा तर्केणान्विध्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विलोक्य ॥ विजयस्व ॥ इति निष्क्रान्तः ॥

राजा । वेचवति । पर्याकुलो ऽस्मि । शयनभूमिमार्गम् आदेशय ।

प्रतीहारो । ददो ददो देवो ॥ इति प्रस्यता ॥

प्रतीहारी । इत इतो देवः ॥ इति प्रस्यिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयां ।

बलवत्तु दूयमानं प्रत्याययतीव मां हृदयं ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhaṭṭi, as in ii., 11, *Latānu-  
vātam kusumāni agrihnāt, silopavesam dasta, &c.*

<sup>1</sup> 'A single flash-of-light in female shape having snatched her up near  
Apsaras-tīrtha went off (with her).' *Strī-sansthānam*, i.e., *striyā iva ākritir  
yasya*: Ś. *Tīrtha*: see page 16, note 2. *Ārāt* = *antike* = *nikate*: K., Ś.  
*Jyotir* = *tejas*. *Jagāma*: the Bengālī and the Mackenzie MSS. have *tiro-  
bhūt*, 'disappeared,' 'vanished.'

<sup>2</sup> 'Granted, I remember not the repudiated Muni's daughter (to be my)  
wife; nevertheless (my) heart being powerfully agitated forces me as it were  
to believe (her).' *Kāmam* = *atyartham*: K. *Kāmam kāmānumatau*: Ś.  
Compare p. 24, l. 1; p. 54, note 3. *Pratyāyayati*, i.e., *tatparigrahe*: Ś.

Verse 131. ŚĀLĪNĪ (variety of TRISHṬUBH), consisting of eleven syllables to the half-  
line, each half-line being alike.

Verse 132. ĀRṬĀ or GĀTHĀ. (See Verse 2.)

— — — — — | — — — — — ||  
— — — — — | — — — — — ||  
— — — — — | — — — — — ||

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्यालः पञ्चाद्विंशत्पुरुषम् आदाय रक्षिणी च ॥

रक्षिणी ॥ ताडयित्वा ॥ अन्ने कुम्भिलम् । कहेहि । कहिं तुष्ट ए

रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलक । कथय । कुच तया एतन्

<sup>1</sup> See page 97, note 3.

<sup>2</sup> 'Then enters the king's brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarika* = *nagarādhikārī*, 'superintendent of the city.' *Ś.* = *nagare niyuktah* 'one set over the city:' K., and equivalent here to 'the chief of the police.' *Śyāla* = *rāshtriya* or *rāshtriya* [Am.-kośa, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare Mrich., p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-śyālah* and *rāshtriya-śyālah*. Kāṭavema observes that the policemen and the fishermen in this scene speak the Māgadhi form of Prākṛit: see Lassen's Instit. Prāk., p. 391, but Śāṅkara affirms that the fisherman speaks the Śākara or Śākārika dialect [*Chaura-pātras tu śākara-nāmadheya śākara-prāya-bhāṣaṇāt*] see Lass. Inst., Prāk., p. 422. Both Śāṅkara and Kāṭavema have omitted to make mention of the dialect spoken by the Śyāla or Nāgarika. According to Viśwanātha [Sāhit. Darp., page 180, line 12] he ought to speak the Dākshinātyā form of Prākṛit. In the Bengālī MSS., and some of the Devanāgarī, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

<sup>2</sup> 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhira*, *kumbhira*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the Vikramorvaśī, *maṇi-kumbhira*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa śuchitasya kumbhira*; and in Mālavik., *aho kumbhila* *pari-haraṇīyā chandrikā*.

मणिवन्धुर्णाकलणामहेण नञ्चिकीण अङ्गुलीअण गमाशाटिण ।

मणिवन्धनोत्कीर्णनामधेयं राजकीयम् अङ्गुलीयकं समासादितं ।

पुरुषः ॥ भीतिनाटितकेन ॥ पशीदन्ते भावमिश्रे । अहंके ए

पुरुषः ॥ भीतिनाटितकेन ॥ प्रसीदन्तु भावमिश्राः । अहं न

ईदृशकक्षकाली ।

ईदृशकर्मकारी ।

प्रथमः । किं ख् गोहणे वस्त्रेणन्ति कलिअ गणा पविग्गच्छे

प्रथमः । किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतियहो

दिणे ।

दत्तः ।

पुरुषः । शृणुत दार्णि । अहंके शक्रावदान्नाभ्यन्तवाशी धीवन्ते ।

पुरुषः । शृणुत इदानीं । अहं शक्रावताराभ्यन्तरवासी धीवरः ।

<sup>1</sup> 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, *نگین دان nigīn dān*] of the jewel which formed the *mudrā* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana* : K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkṛt* is used in the sense of 'excavating,' in *Mahābh.*, i., 5813; and *samutkirṇa* with the meaning 'perforated,' in *Ragh.*, i., 4.

<sup>2</sup> 'With a gesticulation of fear.' The *ka* added to *nātita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhṛāntaka* and *apavāritaka* [*Mrich.*, p. 171] for *udbhṛānti* and *apavāraṇa*.

<sup>3</sup> 'Your honour.' *Bhāva* = *mānya* : Ś., 'venerable,' 'respectable' [see Wilson], to which *māra* may be added : see p. 6, note 2.

<sup>4</sup> 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Brāhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Brāhman at suitable periods.' *Kṛitvā* : see p. 171, note 1 in middle; and compare *Mālavikāgu.*, 23, 9, *para-kāryam iti kṛitvā*. Also *Mrich.*, 147, 5.

<sup>5</sup> *Sakrāvatāra* : see page 105, line 2, note 1.



द्वितीयः । पाटञ्जला । किं अन्वेहि<sup>१</sup> जादी पुच्छिदा ।

द्वितीयः । पाटञ्जल । किम् अस्माभिर् जातिं वृष्टः ।

श्यालः । सूअअ । कहेद् मन्वं अणुक्रमेण । मा एं अन्तरा पत्ति-

श्यालः । सूअक । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-

बन्धहः ।

वध्रीतं ।

उभौ । जं आवुत्तं आणवेदि । कहेहि ।

उभौ । यद् आवत्तं आज्ञापयति । कथय ।

पुरुषः । अहं जालुगालादीहिं मच्छवन्धनोवाणहिं कृत्यः<sup>२</sup>

पुरुषः । अहं जालोद्वारादिभिर् मत्स्यवन्धनोपायैः कुटुम्ब-

क्षणं कर्त्तमि ।

रणं करोमि ।

श्यालः ॥ विहस्य ॥ विमुद्धो दाणिं आजीवो ।

श्यालः ॥ विहस्य ॥ विशुद्ध इदानीम् आजीवः ।

पुरुषः । भडा । मा एच्चं भण ।

पुरुषः । भर्तः । मा एवं भण ।

<sup>१</sup> Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

<sup>२</sup> *Sūchaka*, 'a spy,' 'an informer,' is the name of one of the *rakṣiṇah*, or policemen.

<sup>३</sup> *Ābutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In *Mṛich.*, p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *āvuka*, the regular theatrical term for 'father.'

<sup>४</sup> 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra* = *valīśa* or *vadiśa*, 'a fish-hook.' K.

<sup>५</sup> This is spoken ironically, as according to Manu (x, 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise

गृहजे किल जे विणिन्दिए ए ङ्ग दे कम्प विवञ्जणीअए ।

सहजं किल यद् विनिन्दितं न खलु तत्कर्म विवर्जनीयं ।

पशुमालकम्पदाहणे अण्कम्पामिद् एअ शोत्तिए ॥ १३० ॥

पशुमारणकम्पदाहणो अनुकम्पाम्बुद् एव ओत्तियः १३३ ॥

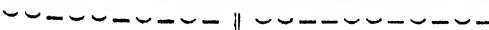
श्यालः । तदो मदी ।

श्यालः । ततस्ततः ।

*Nishddas* (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

<sup>1</sup> 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Brāhman, who is savago in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramānugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well-performed; for he who lives by the duties of another class, immediately falls from his own:' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śankara observes that the Brāhman is called *Shat-karmā*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill

Verse 133. *VAITĀLYA*, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. See Verse 52.



पुरुषः । एकस्मिन् दिवसे खण्डशो लोहित्रमच्छ भए कपिदे

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमख्यो मया कल्पितो  
जाव । तस्य उदलान्तले एदे लदणभाणुनं अङ्गुलीअं देखिअं ।

यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।  
पच्छा अहंके शे विक्रयाअ दंशअन्ते गच्छिदं भावमिश्रं । मानेन वा ।

पश्चाद् अहम् अख्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा ।  
मुञ्चह वा । अत्रं शे आश्रमवृत्तन्ते ।

मुञ्चत वा । अयम् अख्य आगमवृत्तान्तः ।

श्यालः । जाणुअ । विस्रगन्धो गोचादी मच्छबन्धो एख पिम्भमय ।

श्यालः । जानुक । विस्रगन्धिर् गोचाती मच्छबन्ध एव निःसंशयं ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śankara defines a Śrotriya Brāhman thus: *Janmanā Brāhmano jneyah sanakrair dwija uchyate vidyayā yāti vipratwam tribhiḥ śrotriya uchyate*, i.e., 'Birth constitutes the title Brāhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Brāhman conversant with śruti, or scripture.

<sup>1</sup> The *Rohita* or *Rohi* fish [Cyprinus Rohita] lit., Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

<sup>2</sup> 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jānuka* is the name of the other policeman, who is supposed to have detected the thief; *jānuka iti chora-jñātūr apara-paddāter nāma*: Ś. Some of the Bengālī MSS. have *jālua* for *jānuka*. *Visra-gandhi* = *amisha-gandhi*: Ch. *Go-ghātī*: the killing of a cow [go-hatyā] is reckoned by the Hindús a most heinous crime: compare Hitop., l. 162. Hence *go-ghātī*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the *Mricchhakatī*, p. 299, l. 4; p. 317, l. 2, the Chāndāla is called *go-ha* or *go-ghna*.

अङ्गुलीयकदर्शनं मे विमरिमिदञ्च । गण्डलं एव गच्छामि ।

अङ्गुलीयकदर्शनम् अस्य विमर्ष्टव्यं । राजकुलम् एव गच्छामः ।

रक्षिणी । तच्च । गच्छ अरे गण्डभेदञ्च ।

रक्षिणी । तथा । गच्छ अरे गन्धिभेदकं ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूचक । इमं पुरद्वारे अप्यमन्ता पडिबालह । जाव

श्यालः । सूचक । इमं पुरद्वारे ऽप्रमत्तौ प्रतिपालयतं । यावद्  
इमं अङ्गुलीयकं यथागमनं भर्तुर्निवेद्य ततोऽशसनं प्रती-  
क्ष्य निष्क्रमामि ।

य निष्क्रमामि ।

उभौ । प्रविशद् आबुत्तः श्यामपरादश्य ।

उभौ । प्रविशतु आबुत्तः स्वामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । आणुञ्च । चिन्ताश्चिन्तांस्तु आबुत्तः ।

प्रथमः । जानुक । चिरायति खलु आबुत्तः ।

द्वितीयः । ए अवशलोवशपणीया नानाश्याना ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । आणुञ्च । फलन्ति मे हस्तौ इमंश्च अङ्गुलीयकं शुभमि

प्रथमः । जानुक । स्मुरतो मे हस्तौ अस्य बध्यस्य सुमनः

<sup>१</sup> '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarshavyam* = *jyndsitavyam* : Ś. The root *mṛi* with *vi* has usually the sense of 'to consider of,' 'investigate,' but if the root be *mṛij*, the sense would be 'must be pardoned,' 'overlooked.' *Kāta-vema* has *vimdreshavyam*, from *mṛij*.

<sup>२</sup> 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-utter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिण्डं, ॥ इति पुरुष निर्दिशति ॥

पिण्डं, ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ए अलङ्घिद् भावे अकालणमालणे भविद् ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एषे अन्धानं ग्रामी पत्तदन्धे नाचशाश

द्वितीयः ॥ विलोक्य ॥ एष नौ खामी पचहस्तो राजशासनं  
रडिक्किअ इदंमत्ते देक्खीअदि । मित्तुपत्तो भविप्रशमि । मत्तुपत्तो  
प्रतीव्य इतोमुखो दृश्यते । गृध्रबलिर् भविय्यसि । शुनो मुखं  
वा देक्खिप्रशमि ।

वा द्रक्ष्यसि ।

ग्रामलः ॥ प्रविश्य ॥ मृच्छक । मत्तदं तमो आलोपजीवो । उपपन्नः

ग्रामलः ॥ प्रविश्य ॥ मृच्छक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किन्तु अस्मि अङ्गलोअस्मि आचमो ।

किल अयम् अङ्गुलीयकस्य आगमः ।

मृच्छक । जज्ञ पावुत्ते भणति ।

मृच्छक । यथा आबुत्तो भणति ।

<sup>1</sup> 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanāgarī MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Bengālī have got rid of the difficulty by substituting *vyāpādayitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālati-Mādhava*, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

<sup>2</sup> 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Grīdhrah-baliḥ*: see p. 179, note 1. *Śūno mukham*: so read all the Devanāgarī MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Bochtlingk has adopted as an emendation, *śūno*

द्वितीयः । एषे जमशदणं पविशिष्य पविणिवुत्ते ॥ इति पुरुष  
द्वितीयः । एष यमसदं<sup>१</sup> पविश्य प्रतिनिवृत्तः ॥ इति पुरुषं  
परिमृक्तबन्धनं करोति ।

परिमृक्तबन्धनं करोति ।

पुरुषः ॥ एषान् प्रणम्य ॥ भद्रा । अहं कीर्तिश मे आजीव ।

पुरुषः ॥ शालं प्रणम्य ॥ भर्तः । अथ कीदृशो मे आजीवः ।

शालः । एम भद्रिणा अङ्गुलीअग्रमुज्जमसिदो पमादोवि दा

शालः । एष भर्ता अङ्गुलीयकमूख्यसन्धितः प्रसादोऽपि दा-  
प्रदो ॥ इति पुरुषायार्थं प्रयच्छति ॥

पितः ॥ इति पुरुषायार्थं प्रयच्छति ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भद्रकेण अङ्गुलीहृदि ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भर्ता अनुगृहीतोऽस्मि ।

सूचकः । एते एवम अङ्गुलीहृदि अं शूलादो अवतानिअ हस्ति

सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्य हस्ति-  
मध्ये परिधाविदः ।

स्वप्ने प्रतिष्ठापितः ।

*mukham*, i.e., *śiśor* [not *śiśuno*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in *Mṛich.*, 303, 4. Doubtless *putra-mukham darśa* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya*.

<sup>1</sup> *Yama-sadana*, 'the abode of Yama,' i.e., the infernal city, Yama-pur, whither the Hindús believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindú Pluto or Minos. The name Yama, i.e., Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

<sup>2</sup> This is said ironically, in reference to p. 218, line 14, note 5.

<sup>3</sup> Properly 'a favour,' here 'a present,' 'a gift.'

<sup>4</sup> 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदोशिञ्च कहेदि तेण अङ्गुलीअण्ण  
 \* जानुकः । आवुत्त । पारितोषिकं कथयति तेन अङ्गुलीयकेन  
 भट्टिणो शस्यदेण द्वादस्सं ।

भर्तुः सस्यतेन भवितव्यं ।

श्यालः । ए तस्सं सत्ताहं रदणं भट्टिणो वज्जमदंति तवेमि ।

श्यालः । न तस्मिन् महाहं रत्नं भर्तुर् वज्जमतमिति तर्कयामि ।  
 तस्स दंभणेण भट्टिणो अभिमतो जणो समरिदो । मज्जनञ्चं पकि-  
 तस्य दर्शनेन भर्तुर् अभिमतो जनः स्यतः । मुद्धर्तं प्रह-  
 दिगम्भीरोऽपि पर्युत्सुकमनाः आसीत् ।

तिगम्भीरोऽपि पर्युत्सुकमनाः आसीत् ।

सूचकः । शेविदं णाम आवुत्तेण ।

सूचकः । सेवितं नाम आवुत्तेन ।

जानुकः । एं भणाहि । दमश्श कण मच्चिआभत्तुणोत्ति ॥ इति

जानुकः । ननु भण । अस्य हते मत्स्यकाभर्तुरिति ॥ इति

पुरुषम् असूयया पश्यति ॥

पुरुषम् असूयया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Sūla*, 'a stake for impaling criminals.' The act of impaling was called *sūlāropana*, and one who deserved it *sūlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

<sup>1</sup> This is the reading of Kātavema. Most of the Devanāgarī have *pali-doṣam kahehi* for *paritosham kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

<sup>2</sup> 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*: see p. 38, note 1, and p. 203, note 3, at end. Kātavema reads *pajjasu-naano* for *paryāśru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

<sup>3</sup> So read most of the Devanāgarī MSS. *Matoyikā* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । इदो अर्द्धं तुम्हाणं शुभमोमुखं होद ।

पुरुषः । भट्टारकाः । इतो ऽर्द्धं युष्माकं सुमनोमूखं भवतु ।

जानुकः । एतत्ते जुज्जद ।

जानुकः । एतावद् युज्यते ।

श्यालः । धीवर । महत्तरो त्वं पिअवअस्सको दाणिं मे संवुत्ता ।

श्यालः । धीवर । महत्तरम् त्वं प्रियवचस्य इदानीं मे संवृत्तः ।

कादम्बरीमक्खिअं अस्माणं पढममोहिदं दच्छीअदि । ता मोहिदया  
कादम्बरीमाचिकम् अस्माकं प्रथमसौहृदम् इय्यते । तत्शीण्डिका-  
पणं एअं गच्छामा ।

पणम् एव गच्छामः ।

सर्वे । तच्च ।

सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्व ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matsyika* or *mātsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kātavema and the Bengālī have *matsya-śātror*, 'enemy of fishes.'

<sup>1</sup> 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *umanah*, which may signify 'good-will,' as well as 'flower.'

<sup>2</sup> 'Our first friendship requires to be attested over (some) wine,' i.e., We must pledge ourselves over our cups or in drinking each other's health. *Kādambarī*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sākshikam*: compare *Mālavikāg.*, page 53, line 7; *Raghu-vansā*, xi., 48, and *Hitopadeśa*, line 842.



॥ अथ षष्ठोऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन सानुमती नामासराः ॥

सानुमती । णिवृत्तिदं मए पज्जाअणिव्वत्तणिव्वं अक्करातित्य-  
सानुमती । निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अपसरस्तीर्थ-  
मणिव्वं । जाव माहुजणस्स अभिमेअकालोत्ति भम्भदं इमस्स रा-  
सान्निध्यं । यावत् साधुजनस्स अभिषेककाल इति साम्प्रतम् अस्य रा-  
मिणा उदन्तं पञ्चकवीकरिस्सं । णं मेणआमस्सव्वेण सरोरभूता  
जर्षेर् उदन्तं प्रत्यचीकरिस्सामि । ननु मेनकासम्बन्धेन शरीरभूता  
दाणिं मे सउन्दला । ताएअ दुहिदुणमिन्तं आदिदुपुस्सि ॥  
इदानीं मे शकुन्तला । तथा च दुहितृनिमित्तम् आदिष्टपूर्वास्मि ॥

<sup>1</sup> 'Attendance at Apsaras-tirtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i.e., of Śakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rájarshi.' *Sānmidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in *Hitop.*, line 1112, *anytvind sānmidhyam avāṣyam karantīyam*. In the interlude before the 4th. Act of *Vikram.*, *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-vyāpāra-paryāyeṇa śūryasya upasthāna vartamānayā priya-sakhyā vind vāsanta-samaya āgata iti balavad utkanthitā 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Śūrya, according to the regular cycle of nymph's duty.'

<sup>2</sup> 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' lit., 'my own body,' i.e., 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śarīra-bhūta*: this is the same sort of compound as *pūga-kṛita* or *pūga-bhūta*: see Pāṇini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं एतत् उदुक्त्वैवि निरुक्त्वारम्भं विप्र  
 समन्ताद् अवलोक्य ॥ किं नु खलु चतुर्त्सवेऽपि निरुक्त्वारम्भम् इव  
 एदं रात्रौ न दीमद् । अति मे विह्वो परिधाणेन मयं परिणादं ।  
 एतद् राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं ।  
 किन्दु महीष आदरो मय माणदद्व्यो । होद् । इमाणं एव उच्चा  
 किन्तु सख्या आदरो मया ज्ञानयितव्यः । भवतु । अनयोर् एव उच्चा-  
 णपानिआणं तिरस्करिणोपरिच्छिन्ना पक्षपरिवर्तिणी भविष्य उव-  
 नपाक्षिकयोस् तिरस्करिणोपरिच्छिन्ना पार्श्वपरिवर्तिनी भूत्वा उप-  
 लास्यम् ॥ इति नाय्यनावतीर्थं स्थिता ॥  
 लक्ष्ये ॥ इति नाय्यनावतीर्थं स्थिता ॥

and p. 168, note 1 at end. Compare in *Málavikág.*, 33, 12, *śarīram asi me*, 'thou art my body.'

<sup>1</sup> *Ritútsava*, lit., 'the festival of the season,' i.e., the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god *Kṛishna*. Originally his son *Kámadeva*, the god of Love, must have been the object of worship in this festival. It is identified with the *Holi* or *Dolá-yátra*, the *Saturnalia*, or rather, *Carnival* of the *Hindús*, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnávali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the *Mango*, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month *Chaitra*, or about the beginning of April, but now on the full moon of *Phálguna*, or about the beginning of March. The other great *Hindú* festival, held in the autumn, about October, is called *Durgotsava* or *Durgá-púja*, being in honour of the goddess *Durgá*.

<sup>2</sup> *Pranidhāna*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranidhā* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in *Vikram*. [interlude before the 4th. Act] *mayá pranidhāna-sthitayá atyádhitam upalabdham*.

॥ ततः प्रविशति सूताङ्कुरम् अवलोकयन्ती चेटी । अपरा च पृष्ठतश्च  
तस्याः ॥

प्रथमा ।

आश्वत्थहरिप्रपङ्कुर वसन्तमामस्य जीवमव्ययम् ।

आताम्रहरितपाण्डुर वसन्तमामस्य जीवसर्वस्य ।

दिद्रोमि चूदकोरञ्च उदमङ्गलं त्वं पमाणमि ॥ १३४ ॥

दृष्टो ऽसि चूतकोरकश्चतुमङ्गलं त्वं प्रसादयामि ॥ १३४ ॥

द्वितीया । परङ्गदिणं किं ण आदणी मन्नेमि ।

द्वितीया । परभृतिके किम् एकाकिनी मन्नेयसे ।

प्रथमा । मङ्गअरिणं चूदकनिअं देक्खिअ उम्भन्तिआ परङ्गदि

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उम्भन्ता परभृति-

आ होदि ।

का भवति ।

द्वितीया ॥ महर्षे त्वरया उपगम्य ॥ क्वं उवट्ठिदो मङ्गमासो ।

द्वितीया ॥ महर्षे त्वरया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

‘O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.’ *Ātāmra*, etc. This kind of *Dwandwa Bahuvrīhi* compound, expressing varieties of colour is noticed by Pānini, II., i., 69. Compare *kṛishna-śukla*, *lohita-śavala*, etc. *Ā*, prefixed, implies diminution, and is equivalent to *ishat*. So *āpāṇḍu*, ‘yellowish,’ or ‘slightly yellow.’ *Vikram.*, Act 2. *Jīva-sarva-sva*, lit., ‘whose whole substance is constituted of life:’ see p. 32, note 5 in middle. Some MSS. have *jīva-sarva-svam*, agreeing with *tvām*. *Mangalam*, ‘anything auspicious,’ ‘any symbol or sign of happiness;’ in this latter sense it seems to be used here. The goddess *Durgā* is called in the same way *sarva-mangalā*, ‘presiding over the happiness

Verse 134. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— | ——— | ——— || ——— | ——— | ——— | ———  
— | ——— | ——— || ——— | ——— | ——— | ———

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prākṛit prosody.

प्रथमा । मङ्गलरिण । तव दाणिं कालो एषो मदविभ्रमगो-  
प्रथमा । मधुकरिके । तव इदानीं काल एष मदविभ्रमगी-  
दाणि ।

तानां ।

द्वितीया । सहि । अवलम्ब मां । जाव अगपाददिआ भविअ  
द्वितीया । सखि । अवलम्ब मां । यावद् अगपादस्थिता भूत्वा  
चूदकलिअं गेण्हिअ कामदेववृणं करेमि ।  
चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जइ ममविक्र अद्ध अञ्जणफलस्य ।  
प्रथमा । यदि ममापि खलु अर्द्धम् अर्चनफलस्य ।  
द्वितीया । अकहिदेवि एदं मम्यज्जइ । जदो एक्कं एव्व णो जो-  
द्वितीया । अकथिते ऽपि एतत् सम्यद्यते । यत एकम् एव नौ जी-  
वदं । दुधाठिदं मरीरं ॥ मखोस् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥  
वितं । द्विधास्थितं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥  
अए । अप्पडिबुद्धोवि चूदप्पमवो एत्थ बन्धनमङ्गसरभी होदि ।  
अये । अप्रतिबुद्धो ऽपि चूतप्रसवो ऽव बन्धनमङ्गसरभिर् भवति ।  
॥ कपोतहस्तकं कृत्वा ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasādayāmi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

<sup>1</sup> *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

<sup>2</sup> 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but Kātavama informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śankara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; *Sarva-pārśva-samāśleshāt kapotah sarva-*

तुमि मए चूदकुर दिलां कामस गहिदधणुअस ।

त्वमसि मया चूताकुर दत्तः कामस्य गृहीतधनोः ।

पहिअजणजुवदलकां पच्चअहिओ मरो होहि ॥ १३५ ॥

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ १३५ ॥

॥ इति चूताकुरं क्षिपति ॥

कञ्चुकी ॥ प्रविश्य पटाक्षेपेण क्षुपितः ॥ मा तावद् अनात्मज्ञे ।

देवेन प्रतिषिद्धे वसन्तोत्सवे त्वम् आसक्तलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीति ॥ पसोदद् अज्जो । अग्गहोदत्थाओ वओ ।

उभे ॥ भीति ॥ प्रसीदतु आर्यः । अगृहीतार्थे आवां ।

कञ्चुकी । न किल श्रुतं युवाभ्यां । यद् वासन्तिकैस्तरुभिर् अपि  
देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च । तथा हि

चूतानां चिरनिर्गतापि कलिका बभ्राति न स्वं रजः

समृद्धं यदपि स्थितं कुहवकं तत्कोरकावस्थया ।

*śrshaka* [*sarpa-śrshaka*: Ś.], *Bhitau vijñāpane chaiva vinaye cha prayujyate*.

<sup>1</sup> 'O mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Kāma or Kāma-deva and the epithet *pañcābhyadhika* [= *śreṣṭha*: K. = *śaśṭha*: Ś.] : see p. 99, note 2. *Pathika-jana-yuvati*: compare *Meghadūta*, verse 8, *pathika-vanitāh*. With reference to the offering of flowers to Kāma-deva, compare *Ratnāvali*, pp. 14, 17.

<sup>2</sup> 'With a hurried toss of the curtain : ' see p. 144, note 1.

<sup>3</sup> 'Do not so, thou thoughtless woman !' *Āndma-jna* [= *ātma-parichaya-rahita*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the *Kanchukī* or chamberlain, see page 186, note 1.

<sup>4</sup> 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. *ĀNYA* or *GĀTHĀ*. See Verse 2.

— — — — — | — — — — — | — — — — — | — — — — — | — — — — — | — — — — — | — — — — — | — — — — —

कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्त्रोक्किलानां दतं

शङ्के संहरति स्मरोऽपि चकितस्त्वणार्द्धछटं शरं ॥ १२६ ॥

उभे । णटिथ मन्देहो । महृष्यहावो राणसी ।

उभे । नासि सन्देहः । महाप्रभावो राजर्षिः ।

प्रथमा । अञ्ज । कति दिव्याद् अम्हाणं मिच्चावमुणा रट्टिएण

प्रथमा । आर्य । कति दिवसानि आवयोर् मिच्चावमुना राट्टियेण

भट्टिणो पाञ्चमूलं पेमिदाणं । इत्थं च णो पमदवणम् पालणकम्  
भर्तुः पादमूलं प्रेषितयोः । इत्थं च नौ प्रमदवनस्य पालनकर्म

*Pramāna* is 'a rule or standard of action,' and *pramāṇi-kṛi*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

<sup>1</sup> 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The *kuruvaka*, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even *Smara*, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhnāti*: see p. 28, note 1 in middle; and compare *śahad-baddha-rajah-kandgra-kapiśā chūte navā manjari*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikāśonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. Sir W. Jones makes no mention of it. *Tat-korakāvasthayā* = *kalikā-daśayā*: Ś., i.e., *na vikāśitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śīśira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindūs divide the year into six seasons of two months each, viz.—1. Spring, *Vasanta*, beginning about the middle of March, or according to some, February; 2. Summer, *Grishma*; 3. Rains, *Varshāh*; 4. Autumn, *Śarad*; 5. Winter, *Hemanta*; 6. Dews, *Śīśira*. *Punakokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in *Mahābh.*, 3, 772, we have *sanharasva punar vānam*. See also *Ragh.*, iii., 64. *Smara*: see p. 208, note 2.

<sup>2</sup> '(But) few days (have elapsed) to us sent to the feet of his majesty

Verse 136. ŚĀRDŪLA-VIKRĀPĪṬA (variety of ATIDHRĪṬI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समर्पितं । ता आअन्तुअदाए अस्सुदपुब्बो अन्नेहि एमी वुत्तन्तो ।  
समर्पितं । तद् आगन्तुकतया अश्रुतपूर्वं आवाभाम् एव वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोट्टहसं णो । जइ इमिणा जणेण सोदव्वं कहेद्

उभे । आर्य । कौट्टहसं नो । यदि अनेन जनेन ओतव्यं कथयतु

भअ । किलिमित्तं भट्टिणा वमन्तूसवो पडिमिद्धो ।

भवान् । किञ्चिमित्तं भर्त्ता वसन्तोत्सवः प्रतिषिद्धः ।

मानुमती । उस्सवीप्पआ ख् मणुस्सा । गरुणा कारणेण होदव्व ।

सानुमती । उत्सवप्रियाः खलु मनुष्याः । गुरुणा कारणेन भवितव्यं ।

कञ्चुकी । वज्रलीभूतम् एतत् किं न कथ्यते । किम् अत्रभवत्योः

कर्णपथं नाथातं शकुन्तलाप्रत्यादेशकौलीनं ।

by Mitra-vasu, the king's brother-in-law.' *Kati* like *kiyat* may be either interrogative or indefinite. So *kati padāni gatvā*: Ratnāvali, p. 14, l. 6. After *divasāni*, Kātavema supplies *gatāni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *ashta panchāsatam rātryah śayānasya adya me gatah*: Mahābh., xiii., 7732. *Adya daśamo māsas tātasya uparatasya*: Mudr., 80, 11. *Māso jātasya*: Pānini, II., 2, 5. *Pāda-mūlam*, lit., 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preshita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rāsh-triyena*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

<sup>1</sup> 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayā*, p. 28, l. 6.

<sup>2</sup> 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

<sup>3</sup> *Utsava-priyāh*, 'fond of festivals:' see p. 162, note 1 at end.

<sup>4</sup> *Bahuk-bhūtam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

<sup>5</sup> 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Karṇa-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yāntiyā*: Ratnāvali, l. 2. *Kaulīna* = *loka-vāda*, 'report:' K. = *parivāda* or *aparāda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे । सुदं रंदिणो मृहादो जाव अङ्गुलीअश्रदंभणं ।  
 उभे । श्रुतं राष्ट्रियस्स मुखाद् यावद् अङ्गुलीयकदर्शनं ।  
 कञ्चुकी । तेन ह्यत्थं कथयितव्यं । यदैव खलु स्वाङ्गुलीयकदर्शनाद्  
 अनुसृतं देवेन सत्यम् ऊढपूर्वा मया तच्चभवती रहसि शकुन्तला मो-  
 हात् प्रत्यादिष्टेति तदा प्रभृत्येव पञ्चात्तापम् उपगतो देवः । तथा हि  
 रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते  
 शय्याप्रान्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः ।  
 दाक्षिण्येन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा  
 गोत्रेषु स्खलितस् तदा भवति च व्रीडाविलक्ष् चिरं ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in *Vikramorvaśī*, Act 2, *etat kaulnam vijrimbhate*.

<sup>1</sup> This must come from a Sanskrit crude form *rāshṭryi* or from *rāshṭrin*, neither of which are given in the Dictionary.

<sup>2</sup> 'He abhors (everything) pleasurable. He is not as formerly respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.' *Ranyam*, i.e., *śrak-chandana-vanītādi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the pleasures of sense.' *Prakṛitibhiḥ* = *sachiraiḥ*: Ch. = *sishtaiḥ*: Ś. *Uchitām* = *arhām* = *tatkāla-yogyām*: K.: see p. 145, l. 8. *Antahpurebhyo*: see p. 123, note 4. *Gotreshu* = *nāmasu*: Ś., Ch. = *nāmadheyesu*: K. *Skhalitah* = *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalā:' K., Ś. To indicate a lover's absence of mind or rather the one engrossing object of his thoughts, Hindū poets are fond of making him fall into the trap of calling others by the name of his mistress. Compare Kumāra-sam., iv., 8. See also Ragh., xix., 14—*Nāma vallabha-janasya te mayā prāpya bhāgyam api tasya kāṅkṣhyate iti tam gotra-viskhalitam ūchur angandh*, 'The women thus addressed him making mistakes in their names [calling them by the name of his beloved], Since I have received the name of thy beloved I desire

Verse 137. ŚĀRḌŪLA-VIKRĀṆṬA (variety of ATIDHRĪTI). See Verse 136.



सानुमती । पित्रं मे ।

सानुमती । प्रियं मे ।

कञ्चुकी । अस्मात् प्रभवतो वैमनस्याद् उत्सवः प्रत्याख्यातः ।

उभे । जुञ्जद ।

उभे । युज्यते ।

नेपथ्ये । एद एद भवं ।

नेपथ्ये । एत एत भवान् ।

कञ्चुकी ॥ कर्णं दत्त्वा ॥ अये । इत एवाभिवर्तते देवः । स्वकर्मानुधीयतां ।

उभे । तच्च ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्थासु रमणीयतम्  
आह्वतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि  
प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं

विभ्रत् काञ्चनम् एकम् एव वलयं श्लाघापरक्ताधरः ।

चिन्ताजागरणप्रतापनयनस्तेजोगुणाद् आत्मनः

संस्कारोल्लिखितो महामणिर् इव चीणो ऽपि नालं द्यते ॥ १३८ ॥

also her lot:' also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartā utkanthitas tasyāḥ striyā nāmnā bhartrā devī dlapitā*. And another passage in the Vishkambha at the opening of the next Act, *tayā puruṣhottama itī raktavye purūravasīti nirgatā vānī*.

<sup>1</sup> 'In consequence of this mental derangement of his majesty.' *Vaimanasya*, abstract noun from *vimanaś*, 'disordered in mind,' 'changed in mind,' 'absent in mind.' *Prabhavato* [= *rājnah*: Chézy: = *prabhoh*: K.] gen. case of *prabhavat*, 'ruling,' 'one who rules,' it seems to be used like *prabhu* and *prabhaviṣṇu* in addressing or speaking of kings. Compare *nāsti prabhavato 'parādhaḥ*: Vikramorvaśī, Act 2 at end.

<sup>2</sup> 'Scorning distinguished [superior] forms of decoration; wearing but a

मानुमती ॥ राजानं दृष्ट्वा ॥ ठाण्क्खु पच्चादेमविमाणिदावि  
मानुमती ॥ राजानं दृष्ट्वा ॥ ख्याने खलु प्रत्यादेशविमानितापि  
इमस्स किदे मउन्दन्ना किलमदि ।

अस्य कृते शकुन्तला क्लाम्यति ।

राजा ॥ ध्यानुमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाद्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धं ॥ १३६ ॥

मानुमती । एणं ईदिमाणं तवस्सिणोऽपि भाअद्विआणि ।

मानुमती । ननु ईदृशानि तपस्विन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyādiṣṭa-viśeṣa-maṇḍana-vidhir* = *nirākṛita-viśiṣṭāṅkāra-vidhānah* : Ś. Compare Megh., verse 92, and *prasādhana-vidheh prasādhana-viśeṣah* : Vikram., Act 2. *Prakoṣṭha* [see page 51, note 3] = *kūrpara-maṇi-bandhana-madhyabhāga* : K. Compare page 115, note 1. *Bibhrat* = *dadhat* : in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta*, *rakta-hina*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintā-jāgarana*, i.e., *Śakuntalā-vishayinīyā chintayā* : Ś. *Gunāt* = *utkarṣāt* : K. *Sanskāra* = *śūna* : K. = *prastara-viśeṣa* : Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Sāmollikhitah* = *śānodghṛīṣṭah* : K. *Nālakṣhyate* : see page 70, note 3 at end.

<sup>1</sup> 'Previously this paralysed [blighted] heart slumbered even whilst-it-was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorec.' *Anuśaya-duḥkhāya* = *pāśchāttāpa-khēdya*. *Samprati*, i.e., *tad-virāhe* : Ś. *Vibuddham* = *jāgritam* : Ś.

Verse 136. *ĀRYA* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

विदूषकः ॥ अपवार्यं ॥ लङ्घिता एसो भूओवि मज्जन्दलावाहिणा ।

विदूषकः ॥ अपवार्यं ॥ लङ्घित एष भूयो ऽपि शकुन्तलाव्याधिना ।  
ए आणे । कहं चिकिच्छिदञ्चं भविस्सुदित्ति ।

न जाने । कथं चिकिस्सितथो भविस्सतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेचिताः  
प्रमदवनभूमयः । यथाकामम् अध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेचवति । मदचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । चिरप्र-  
बोधान् न सम्भावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं । यत्  
प्रत्यवेचितं पौरकार्यम् आर्येण । तत् पत्रम् आरोप्य दीयताम् इति ।

प्रतीहारी । जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि खं नियोगम् अप्पून्वं कुंइ ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा णिस्सच्छिअं । मय्दं मिमिरातवच्छेअ

विदूषकः । कृतं भवता निर्मल्लिकं । साम्प्रतं शिशिरातपच्छेद-  
रमणीयं दमस्मिं प्रमदवणुद्देमे अन्ताणं रमदस्ससि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।

राजा । वयस्य । रन्ध्रोपनिपातिनो ऽनर्था इति यद् उच्यते तद्  
अव्यभिचारि वचः । कुतः ।

<sup>1</sup> 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e., He is again love-sick for Śakuntalā. *Langhita* : see p. 97, note 1.

<sup>2</sup> 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger.)' *Dhyatām* = *prahiyatām* : Ś.

<sup>3</sup> *Sva-niyogam antahpurāveśah-rūpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vādyana* is the name of the Kanchukī : see p. 186, note 1.

<sup>4</sup> See page 75, line 9, note 5. *Makshikāyā api abhāvan nirjanam* : Ś.

<sup>5</sup> 'Misfortunes rush in through the (first) hole (they can find)' i.e., Mis-

मुनिसुताप्रणयस्यतिरोधिना

मम च मुक्तम् हृदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता

धनुषि द्यूतशरस्य निवेशितः ॥ १४० ॥

विदूषकः । चिद्र दाव । जाव दमिणा दण्डकट्टेण कन्दर्पवाणं

विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाष्टेन कन्दर्पवाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us ; they seize the first opportunity that offers for attacking us ; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhihāri*] in his own case,' and he then proceeds to explain why [*kutas* : see p. 54, note 2] in the subsequent verse. *Randhra* = *chhidra* : K. *Upanipātino* = *samāpātanti* : K. *Anarthāh* = *āpadah* : K. *Yad uchyate*, i.e., *lokena* : K. *avyabhihāri* = *aviparyāsi* [i.e., *nānyathā bhavati*] : K. = *avāśyam-bhāri* or *yathārtham* : Ś. Dr. Boettlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhropari-pātino* 'narthā', noticed by Kātavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Prāyo gachchhati yatra bhāgya-rahitas tatraiva yānti āpadah*.

<sup>1</sup> 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc. : compare Kumāra-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindū Cupid : see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chīta-sara* : see p. 99, note 2 in middle. The verse which follows this in the Bengālī and Mackenzie MSS. is probably spurious.

<sup>2</sup> I have adopted *vānam* from the oldest Bengālī MSS. Śankara and

णामदस्मामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति ।  
नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति ।

राजा ॥ सस्मितं ॥ भवतु । दृष्टं ब्रह्मवर्चसं । सखे । क्षोपविष्टः  
प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । एं आमसपरिआरिआ चदुरिआ भवदा मन्दिटा ।

विदूषकः । मनु आससपरिचारिका चतुरिका भवता मन्दिटा ।  
माह्वीमण्डवे इमं वेलं अदिवाहिस्सं । तहिं मे चित्तफल-  
माधवीमण्डपे इमां वेलां अतिवाहयिष्यामि । तस्मिन् मे चित्तफल-  
गदं महत्थलिहिदं तत्तहोदोण मउन्दलाण पडिकिदिं आणेहिन्ति ।  
गतां खहस्सलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिहतिम् आनयेति ।

राजा । ईदृशं हृदयविनोदस्थानं । तत्तमेव मार्गम् आदेश्य ।

विदूषकः । इदो इदो भवं ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एसो मणिमिलापद्वअमणाहो माह्वीमण्डवो उव

विदूषकः । एष मणिशिलापट्टकसनाथो माधवीमण्डप उप-

Chandra-śekhara have vāṇḍn. The Devanāgarī, *vṛdhim* for *vyādhim*. Kāta-  
vema reads *vṛdhim* for *vyādhim*, 'a hunter,' 'shooter.' May not *vyādhim* like  
*vyādhā* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanāgarī  
reading might be retained.

¹ 'The mighty power of a Brāhman is seen (by me).' This is said  
ironically in reference to the Vidúshaka's ridiculous attempt to destroy the  
arrows of Kāmadeva.

² Literally, 'a near attendant,' i.e., 'an attendant about one's person.'

³ *Vah* in the the caus. with *ati*, has the sense of 'to pass time.' Compare  
Ragh., xix., 47; ix., 70.

⁴ *Chitra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same  
expression occurs in Ratnāvali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2.  
As to *gatām*, here meaning 'committed to,' see p. 206, note 1.

⁵ *Mani-silāpattāka-sanātha*, 'furnished with a marble seat:' see p. 26, note 1.

हाररमणिज्जदाए णिसंभ्रं माअदेण विअ णो पडिच्छदि । ता  
हाररमणीयतया निःसंशयं स्वागतेन इव नो प्रतीच्छति । तत्  
पविमिअ णिमोददु भवं ।  
प्रविश्य निषीदतु भवान् ।

॥ उभौ प्रवेशं कृतोपविष्टौ ॥

मानुमती । लदासंस्मिदा देविसंस्मं दाव महीण पडिक्खिदि । तदा  
मानुमती । लतासंश्रिता द्रक्ष्यामि तावत् सख्याः प्रतिवृत्तिं । ततो  
मे भक्तुणो बह्ममहं अणुराअं णिवेददस्मं ॥ इति तथा कृत्वा स्थिता ॥  
स्या भर्तुर् बह्ममतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥  
राजा । सखे । सर्वम् ददानीं स्मरामि शकुन्तलायाः प्रथम-  
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां  
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं  
तव भवत्या नाम । कच्चिद् अहमिव विस्मृतवान् अस्मि लं ।

विदूषकः । ए विस्मरामि । किन्तु मय्यं कहिअ अवमाणे उण

विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनस्  
तु ए परिहासविअप्पओ एमो ए भदत्थोत्ति आचर्किअं । मण्वि  
त्वया परिहासं विजल्प एष न भूतार्थ इत्य आचर्चितं । मयापि  
मिप्पिण्डबुद्धिणा तन्न एव्व गहीदं । अहवा भविदव्वदा वल्लवदो ।

सत्पिण्डबुद्धिना तथा एव गृहीतं । अथवा भवितव्यता वल्लवती ।

<sup>1</sup> 'With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' *Upahāra*, or according to the Scholiasts *upachāra* = *kusumaddi-vistāra*: S. Flowers were used as complimentary presents or offerings, especially to the god of Love.

<sup>2</sup> *Sa bhavān* is in all the MSS. except my own, which omits *sa*. *Sa* may be used to emphasize other pronouns, and *sa bhavān* is therefore equivalent to *ille tu*, i.e., 'your honour, that same person to whom alone I mentioned the circumstances.'

<sup>3</sup> See page 94, line 2. As to *bhūtārtha*: see page 4, line 3.

<sup>4</sup> 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

मानुमती । एवं णेदं ।

सानुमती । एवं ज्वेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । चायस्य मां ।

विदूषकः । भो । किं एदं । अणुवदषंकु ईदिसं तुद । कदा

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं लघि । कदा-  
चि सप्पुरिसा सोअपत्तप्पाणो ण होन्ति । णं पवादेषि णिक्कया  
चित् सत्पुरुषा शोकपाचात्मानो न भवन्ति । ननु प्रवाते ऽपि निष्कया  
गिरीओ ।

गिरयः ।

राजा । वयस्य । निराकरणविक्रवायाः प्रियायाः समवस्थाम् अनु-  
सृत्य बलवद् अशरणो ऽस्मि । सा हि

इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता

मुञ्जस्तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाच्यप्रकरणलुप्तमम् अर्पितवती

मयि कूरे यत्तत् सविषम् इव शब्दं दहति मां ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhind*. As to *bhavitavyatā balavati*, see p. 205, note 3.

<sup>1</sup> 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pātra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kātavema's reading. That of the other Devanāgarī MSS., *soa-vattavvā*, is hardly intelligible.

<sup>2</sup> *Samavasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare *Mālavik.*, p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samdvasthā*.

<sup>3</sup> '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look

मानुसमी । अहो । ईदृशी स्वकार्यपरता । अस्य मन्तापेन अहं  
रमामि ।

रमे ।

विदूषकः । भोः । अस्मि मे तर्कः । केनापि तत्रभवती आकाशचा-  
रिणा नीतेति ।

रिणा नीतेति ।

राजा । कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेत् । मेनका किल  
मख्यामते जन्मप्रतिष्ठेति श्रुतवान् अस्मि । तत्सहचारिणीभिः सखी ते  
हतेति मे हृदयम् आशङ्कते ।

bedimmed with gushing tears: that 'it is which' torments me like an en-  
venomed shaft.' *Itah*, i.e., *mattah*, 'by me:' Ś. *Tyavasitā* - *yatnam kṛita-*  
*ratī*: Ś. *Muhus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alaughyādeśatayā*.

<sup>1</sup> 'Alas! such is (the force of) aversion to one's own action,' or 'such is  
the force of self-reproach for wrong committed by one's self.' *Paratā* may  
mean either 'addiction to,' or 'alienation from.' It seems here to have the  
latter sense. Some of the Bengālī MSS. have *a-kajja-paradā*. *Sica-kārya*,  
i.e., 'relating to Śakuntalā:' Ś. Compare p. 207, l. 1.

<sup>2</sup> 'Who else could presume [would have the power] to lay-a-finger-on  
[touch, bear off] the idol of (her) husband?' *Kah anya*: compare p. 208,  
l. 4. *Pati-devatā*, 'the goddess of her husband,' or as we should say, 'a  
wife idolized by her husband.' This I take to be the sense of this expression,  
which is found in all the Devanāgarī MSS. The Bengālī have *pati-vratām*,  
'a wife devoted to her husband.' *Pari-mārṣtūm* [so read all the Devanāgarī]  
must come from *pari-mrij*, to which Westergaard gives but one meaning,  
'abstergere.' Doubtless, it may be used like *pari-mris*, 'to lay hands on,'  
'lay hold of:' cf. p. 202, note 4. One MS. [E.I.H. 1060] has *parā-marṣtūm*.

<sup>3</sup> *Janma-pratishṭhā* = *janma-sthānam*, 'place of birth:' = *mātā*, 'mother:'  
Schol., Chézy. *Janma-pratishṭhā* = *janani*: Ś. Dushyanta speaks of Śakun-  
talā to the Vidúshaka as, 'thy friend.' So the Yaksha speaks of his wife  
to the Cloud, in *Megha-dūta*, verses 87, 93.



सामान्यः । यथाहोक्तं निरुद्धाणि स्त्री एव परिवर्तयन्ते ।

सानुमती । सन्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

विदूषकः । जह एवम् । 'प्रतिशक्तं ममाश्रमा कान्तं न च होतो' ।

विदूषकः । यदि एवं । अस्मि खलु समागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । एतत् समागमद्वारा भक्त्याश्रित्यार्द्राक्षरं दाहयन्

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं

देविकृत्यं पश्यन्ति ।

द्रष्टुं पारयन्तः ।

राजा । वयस्य ।

खप्नो नु माया नु मतिभ्रमो नु

क्षिष्टं नु तावत्फलम् एव पुण्यं ।

असन्नित्यै तद् अतीतम् एव

मनोरथानाम् अतटप्रपातः ॥ १४२ ॥

<sup>1</sup> 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' According to Śāṅkara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

<sup>2</sup> This is either the causal form of the root *pri*, or a nominal verb from *pāra*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prākṛit and more modern Sanskrit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengālī dialect. Compare in Greek, *πέρα*, *πέρας*, *περάω*, *πεपालω*.

<sup>3</sup> 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanāgarī MSS., and doubtless the true one. In the third and fourth half-lines

(विदूषकः) । सा एव । ननु अङ्गुलीयकं तस्य निदर्शनं । अवश्यम्भा-

विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवश्यम्भा-  
(विदूषकः) अचिन्तनीयः । समगमो भवतीति ।

विदो ऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥ अये । इदं तावद् असुलभस्थान-  
मग्निं शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं

प्रतनु ममेव विभाव्यते फलेन ।

अरण्यखमनोरमासु तस्याश्

च्युतमसि लब्धपदं यद् अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapātāh* [in place of *eto* and *prapātāh*] from the Mackenzie, the former supported by Kātavema. *Māyā*, i.e., *indra-jāldi-kriyā*: Ś. *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sākshāt-karoti*: Ś., Ch.] *Puṇyam*, i.e., *śivakiyam sukṛitam*: K. *Tāvat phalam eva*, i.e., *darsana-phalam eva*: K. *darsana-mātra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalā': K. *Ālishtam* [cf. p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivṛittiyai*: compare Raghu-v., viii., 48, *para-lokam asannivṛittaye gatāsi*, 'thou art gone to the other world never to return.' Śankara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175, note 1. Amara [ii., 3, 4] gives *atata* as a synonym of *prapāta* and *bhṛigu*, each of these words signifying 'a precipice' but there is no reason why *atata* should not be used as an epithet of *prapāta*, to denote a very precipitous declivity. The Bengālī MSS. read *Kṛiptam nu tārat phalam eva puṇyāḥ asannivṛittau tad* [*asannivṛityaitad*] *atira manye manorathānām atata-prapātam*.

<sup>1</sup> 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

<sup>2</sup> 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved]

मानमती । तद श्रमस्तद्वत्तदं भवे । मच्च एव साञ्जिज्जं भवे ।

सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यमेव शोचनीयं भवेत् ।

विदूषकः । भो । इयं नाम मुद्रा केन उद्देशेन तत्तत्तोदीष्ट

विदूषकः । भोः । इयं नाम मुद्रा केन उद्देशेन तत्तत्तभवत्या  
हस्तसंमर्गं पाविता ।

हस्तसंमर्गं प्रापिता ।

मानमती । ममापि कौटूहलेन आञ्जिज्जो एभो ।

सानुमती । ममापि कौटूहलेन आकारित एषः ।

राजा । श्रूयतां । तदा खनगराय प्रस्थितं मां प्रिया सवाचम्  
आह । कियच्चिरेणार्थपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः । तदो तदो ।

विदूषकः । ततस्ततः ।

राजा । पश्चाद् इमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभि-  
हिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं

नामाक्षरं गणय गच्छसि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-guining-a-  
station on the charming-rosy-nailed fingers of that-lady thou hast fallen  
(from it).’ The doctrine of laying up a store of merit by good deeds per-  
formed in the present and former births is an essential part of the Hindu  
creed: see the last verse, and compare p. 185, note 3. *Aruna-nakha*: see p.  
125, note 3 at end. *Aruna* may imply ‘ruddy as the dawn’: see page  
142, note 3.

<sup>1</sup> ‘By my curiosity also he (would be) incited (to tell the reason).’ *Kau-  
tūhala* = *śravaṇotkanṭhā*, ‘desire of hearing:’ *Ś.* *Ākārita* = *āhata*, *prerita*:  
K. Compare *taṁ vara-dānāya ākārāyānāya*: *Rāmāyaṇa*, ii., 13, 2. *Śan-  
kara* reads *rūḍita*, ‘made to speak,’ in place of *ākārita*. The Bengālī MSS.  
have *vyāpārita*.

<sup>2</sup> Compare page 172, line 7, with note 2 in middle.

तावत्प्रिये मदवरोधग्रहप्रवेशं  
 नेता जनस्त्वसमीपम् उपैष्यतीति ॥ १४४ ॥  
 तच्च दारुणात्मना मया मोहान् नानुष्ठितं ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः ।

विदूषकः । कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे

आसीत् ।

राजा । शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद् गङ्गास्रोतसि  
 परिभ्रष्टं ।

<sup>1</sup> 'Count [spell] hereon [*i.e.*, on this ring] one by once each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who will conduct thee to the entrance of my private-apartments.' *Nāmaksharam* : compare p. 52, l. 2. *Gachchhasi* : so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netā* : the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *raktā rākyam*, 'one who is about to speak a speech.' *Draup.*, 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

<sup>2</sup> 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati* : *Vikram.*, Act 2.

<sup>3</sup> The *Vidūshaka* designedly uses the dialect of the fisherman : see page 220, line 1 and 3; page 216, note 2.

<sup>4</sup> Compare page 205, line 2-4, note 1.

विदूषकः । युज्यते ।

विदूषकः । युज्यते ।

मानसतो । अतो एव तवस्त्रिणीय सउन्दलाय अधश्मभीरुः

मानसतो । अत एव तपस्विन्याः शकुन्तलाया अधश्मभीरो

इत्यस्मिन् रात्रिस्त्रिणीय सउन्दलाय अधश्मभीरो

अस्य राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-

गो आह्वयः अत्र क्वचित् । अतः विदूषकः एतत् ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालप्स्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो तेषां पन्थाः प्रसन्नानां

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उन्मत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायासि निमग्नम् अभसि ।

अथवा ।

अचेतनं नाम गुणं न लक्षयेन्

मयैव कस्माद् अवधीरिता प्रिया ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादिदञ्चोच्छि ।

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि ।

<sup>1</sup> 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura = unnatānata*, 'undulating:' Schol., Chézy: = *ramya*, 'beautiful:' Ch. *Athard*: see p. 30, note 1.

<sup>2</sup> 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark: see p. 59, note 1 in middle.

Verse 145. VASANTHAVILA (variety of JAGATI) See Verses 18, 22, 23, 67, 81, 114, 117.

राजा । अकारणपरित्यक्ते । अनुशयतमहृदयस् तावद् अनुकम्प्य-  
ताम् अयं जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाक्षेपेण चित्रफलकद्वयम् ॥

चतुरिका । इत्थं चित्रगदा भद्रिणी ॥ इति चित्रफलकद्वयम् ॥

चतुरिका । इत्थं चित्रगता भर्त्री ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । महितं वयस्य । मधुरावस्थानदर्शनीयो भावानुप्र-

विदूषकः । साधु वयस्य । मधुरावस्थानदर्शनीयो भावानुप्र-

वेशः । स्खलति इव मे दृष्टिर् निम्नोन्नतप्रदेशेषु ।

मानुसमी । अस्मा एषा राजमित्रा निपुणता । जानते । मन्त्री अय-

मानुसमी । अहो एषा राजर्षेर् निपुणता । जाने । मन्त्री अय-

तः मे वर्तत इति ।

तः मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्यात् क्रियते तत् तद् अन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिद् अन्वितं ॥ १४६ ॥

<sup>1</sup> 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' i.e., The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

<sup>2</sup> 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (poured) out. Nevertheless her loveliness is in some measure possessed by the drawing,' i.e., The artist has to some extent made a likeness though very inferior to the original. *Rekhā* = *lekhana*, 'a sketch,' 'delineation.' K. The Bengālī have *lekhayā*. The Dictionary gives *chitra-lekhā* only.







स्रोतोवहां पथि निकामजलाम् अतीत्य

जातः सखे प्रणयवान् मृगदृष्टिकायां १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एमी अत्तभवन्, णदि अदिक्कमिअ मिअति

विदूषकः ॥ आत्मगतं ॥ एषो ऽचभवान् नदीम् अतिक्रम्य मृगद-

ण्डिआण मद्धन्तो ॥ प्रकाशं ॥ भो । अवरं किं एत्थ निहिदञ्ज ।

प्राया सङ्गमन्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अच लिखितयं ।

मानुमती । ज्ञो ज्ञो एदेसो मज्जेए मे अहिस्सवो । तं न कम्मि

सानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् आलिख-

त्तुकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्ताम् अभितो निषलहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् दृच्छाम्यधः

शृङ्गे दृष्टमृगस्य वामनयनं कण्डूयमानां मृगीं ॥ १४९ ॥

<sup>1</sup> '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water;' i.e., I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrārpitām* = *chitra-gatām* : see p. 238, note 4. *Srotavahā*: Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikāma-jalām*, 'yielding abundance of water, as much as can be desired:' as to *nikāma* in this sense, see p. 190, note 1 in middle. *Mṛiga-trishnikā*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

<sup>2</sup> 'The river Mālinī ought to be drawn [made] with a pair of swans

Verse 148. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. ŚĀRDÚLA-VIKRĪPĪTA (variety of ATIDHṚTĪ). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ जह् अहं देक्षामि । पृथिद्व्यं तेन

विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन  
चित्रफलके लम्बकूर्चानां तापसानां कदम्बैः ।

चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम् अत्र  
विस्मृतम् अस्माभिः ।

विदूषकः । किम् इव ।

मानुमती । वनवासस्य सौकुमारस्य च यत् सदृशं भविष्यति ।

मानुमती । वनवासस्य सौकुमारस्य च यत् सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himálaya [Gauri's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmá as a vehicle, and hence the *hansa-náda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhatti-kárya, v. 18. *Málini*: compare p. 103, l. 4; p. 15, l. 6. *Pádáh* = *pratyanta-parvatáh*: *Ś.* = *par-yanta-parvatáh*: K. *Gauri-guroh* = *Himálayasya*: *Ś.* *Himála*, the god of the great snowy range was the father of the goddess Gauri, the wife of Śiva, whence she is called Párvatí, Himavatsutá, Himajá, etc. *Sákhá*—etc.: compare p. 17, note 2\* at end; p. 23, note 1.

<sup>1</sup> 'With multitudes of long-bearded monks.' *Lamba*, lit., 'hanging down,' *kárccheha* = *śmaśru*: *Ś.* The Mackenzie reads *lamba-kuchekhānam padī-kamma kuvvāṇeṇa tābasanīm niṛeṇa*.

<sup>2</sup> Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' i.e., the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalá's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे

शिरिषम् आगण्डविलम्बिकेशरं ।

न वा शरच्चन्द्रमरीचिकोमलं

मृणालसूत्रं रचितं स्नानान्तरे ॥ १५० ॥

विदूषकः । भो । किं णु तन्नहोदो रत्नकुवन्त्रप्रपञ्चवसादि ।

विदूषकः । भोः । किं नु तन्नभवती रक्तकुवलयपञ्चवशोभिना  
अग्नहन्त्येण मुचं आवारिअ चददचददा विअ ठिदा ॥ सागण्ड  
अयइसेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं  
निरूप्य । दृष्ट्वा ॥ आ । एष दास्याः पुत्रः कुसुमरसपाटच्चरस्त्व-  
होदोए वञ्चण अहिमह्वरि महुअरा ।

भवत्या वदन्मभिलङ्घति मधुकरः ।

राजा । ननु वार्यताम् एष दृष्टः ।

विदूषकः । भव एव अविनीतानां शसिता अस्य वारणे प्रभवि-

सति ।

व्यति ।

<sup>1</sup> 'A śirisha-blossom, with its stalk fastened in her ear, (and) its-filaments-  
hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has  
a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed  
in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *vr̥nta*: Ś.  
Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirisha*: see p. 5, note 3,  
and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

<sup>2</sup> With regard to this passage and what follows, compare pp., 32, 33, 34.  
As to *rakta-kūvalaya*, etc.: see p. 24. note 2. As to *dāsydh-putra*, see p.  
61, note 2.

Verse 150. VANSANTHAVILA (variety of JAGATI.) See Verses 18, 22, 28, 67, 81, 114, 112  
119, 145.

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथे । किम् अत्र  
परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषणा द्रुषितापि सती भवन्तम् अनुरक्ता ।

प्रतिपालयति मधुकरी न खलु मधु विना लया पिवति ॥ १५१ ॥

सानुमती । अयम् अभिजातः सः वामा वारितः ।

सानुमती । अद्य अभिजातं खलु एष वारितः ।

विदूषकः । परिशिद्धाच्च वामा एषा जाते ।

विदूषकः । प्रतिषिद्धापि वामा एषा जातिः ।

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सन्नति ।

अक्लिष्टबालतरुपल्लवलोभनीयं

पीतं मया सदयम् एव रतोत्सवेषु ।

बिम्बाधरं सृशसि चेद् भ्रमर प्रियायास्

त्वां कारयामि कमलोदरबन्धनस्थं ॥ १५२ ॥

<sup>1</sup> 'Wherefore dost thou undergo the fatigue of hovering round about? There [*eshā*] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripātana*, 'flying round about,' the first sense of *pat* is 'to fly.'

<sup>2</sup> 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.

<sup>3</sup> 'This race (of animals), however (it may be) driven off, is perverse.' The Bengālī MSS. and Kāṭavema have *pratiśiddha-rāmā*. *Tāmā* in its first sense means 'left,' 'not right;,' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

Verse 151. *ĀRYĀ or GĀTHĀ*. See Verse 2.

— — — — — || — — — — — || — — — — — || — — — — — || — — — — — ||

Verse 152. *VAŚANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 61, 71, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एतन्ति एतद्गण्डस्त्रं किं न भादस्मिन् ॥ प्रहस्य । आत्म-

विदूषकः । एवंतीक्ष्णदण्डस्य किं न भेष्यति ॥ प्रहस्य । आत्म-

गतं ॥ एमो दास उन्मत्तो । अहमि एदस्म मङ्गेण द्वेष्टि सन्तप्यो

गतं ॥ एष तावद् उन्मत्तः । अहमपि एतस्य सङ्गेन ईदृशवचन

विश्र संवृत्तो ॥ प्रकाशं ॥ भो । चित्तकृ एदं ।

इव संवृत्तः ॥ प्रकाशं ॥ भोः । चित्तं खलु एतत् ।

राजा । कथं चित्तं ।

सानुमती । अहमि दाणिं चणत्रमदत्त्वाः किं उवा अहमि

सानुमती । अहमपि इदानीम् अनवगतार्थी । किं पुनर् यथालिखि-

दाणुभावी एमो ।

तानुभावी एषः ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पौरोभाग्यं ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbādharām*: 'lip like the bimba,' i.e., of a bright red colour, like the gourd of the Bimba or *Momordica monodelpha*, a cucurbitaceous plant. So *Bimbādharālaktakāḥ*: *Mālavik.*, p. 30, 1; *Ragh.*, xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Dandhana* seems here to mean 'the place of imprisonment.'

<sup>1</sup> 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikṣṇa-danda*, 'severe in punishing,' 'a strict disciplinarian.' The Prākṛit equivalent of *tikṣṇa* is *tiṅha*, according to Vararuchi, iii., 33, although most of the MSS. have *tikkha*. The root *bhi* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. Kātavema, however, observes that this construction is peculiar to Prākṛit. Compare *dakṣiṇya-pāśchāttāpasya bibhemi*: *Vikram.*, end of Act 2.

<sup>2</sup> 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatārthā*: so reads the Mackenzie MS., supported by Kātavema; the others, *avagatārthā*.

<sup>3</sup> 'Why has this ill-natured-act been perpetrated (by you)?' As to *paurobhāgyam*: see p. 211, note 2. Kātavema observes, *purobhāgi* = *doshaka-darśi* = *dushtah*, *tasya karma paurobhāggam*, and refers to Pāṇini, V., 1, 124.



सानुमती । मन्वहा पमञ्जदं तुण पञ्चादं मद्दुक्खं मउम्भलाण ।  
 सानुमती । सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।  
 चतुरिका ॥ प्रविश्य ॥ जद् जद् भट्टा । वट्टिआ करणदण्डं भणित्तं  
 चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता । वर्तिकाकरण्डकं गृहीत्वा  
 इदंमुहं पत्थिदस्मि ।

इतोमुखं प्रस्थितास्मि ।

राजा । किं च ।

चतुरिका । मो मे हत्थादां अन्नरां तरलिकादिद्विषया वत्ता ।

चतुरिका । स मे हत्ताद् अन्नरा तरलिकादितीयया देव्या  
 वसुमतीण अहं एत्थ अच्चउत्तस्स उवणदस्मिन्ति मवमन्तरा मउम्भला  
 वसुमत्या अहम् एव आर्यपुत्रस्स उपनेथामि इति सबलात्कारं गृहीतः ।

विदूषकः । विट्टिआं तुमं मक्का ।

विदूषकः । दिव्या त्वं मुक्ता ।

चतुरिका । जाव देवीण विट्टवुल्लगं उत्तरीय तरलिका मउम्भला ।

चतुरिका । यावद् देव्या विटपल्लगम् उत्तरीयं तरलिका मोच-  
 दि । ताव मण णिआदिदं मक्का ।

यति । तावन्मया निर्वहित आत्मा ।

Megh., 104, *Tiedm dlikhya āsraś tāvan muhur upachitair dṛishtir dḥupate me krūras tasminnapi na sahate sangamam nau kṛitāntah*. See also Megh. 89. And Vikram., Act 2, *Katham updlabhe nidrām swapne samāgama-kārinīm; na cha suvadandm dlekhye 'pi priydm samavāpya tām mama nayanayor udevaḥ-patwam sakhe na bhaviṣhyatī*.

<sup>1</sup> 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

<sup>2</sup> 'Box of colours:' see page 249, note 1.

<sup>3</sup> 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15. See also Mālavik. 8, 18. As to Vasumatī, see p. 184, note 3.

<sup>4</sup> 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person was carried off.' The Prākṛit is responsible for this idiom and construction. *Nivṛdhita* is the reading of most of the Devanāgarī MSS. and there seems no

राजा । वयस्य । उपस्थिता देवी बह्वर्चमानगर्विता च । भवान्दमां  
प्रतिष्ठाति रचतु ।

विदूषकः । अत्रात्मनो भवति । इति । अत्रात्मनो भवति । इति ।

विदूषकः । आत्मानमिति भण ॥ चित्रफलकम् आदायोत्थाय  
च ॥ अद भयं अन्तःपुरकायकूटादो मृगो बभूव । तदा अनेकपक्षि  
च ॥ यदि भवान् अन्तःपुरकालकूटाद् मुच्यते । ततो मां मेघप्रति-  
च्छन्दे प्रासादे शब्दय ॥ इति द्रुतपदं निष्क्रान्तः ॥

पञ्चमः । पञ्चमः । पञ्चमः । पञ्चमः । पञ्चमः ।

सानुमती । अन्यसङ्क्रान्तहृदयोऽपि प्रथमसम्भावनाम् अपेक्षते ।  
अतिशयिलसौ हृद इदानीम् एषः ।

प्रतीहारी । प्रविश पत्रहस्ता ॥ जयतु जयतु देवः ।

राजा । वेचवति । न खल्वन्तरा दृष्टा लया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.'  
Kātavema has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihnavida* for  
*nihnuta*, 'concealed' Sānkara has *nirgato*.

<sup>1</sup> 'Rendered insolent by my great attention to her.'

<sup>2</sup> 'From the bane of the inner apartments.' *Kāla-kūṭa*: At the churning  
of the ocean, after the deluge, by the gods and demons, for the recovery or pro-  
duction of fourteen sacred things, a deadly poison called *kāla-kūṭa* or Halā-  
hala was generated, so virulent that it would have destroyed the world, had  
not the god Śiva swallowed it. Its only effect was to leave a black mark on  
his throat, whence his name *nīla-kanṭha*. Kātavema has *kalahādo* for *kalahāt*,  
'strife,' and Sānkara, *kūṭāt*, 'snare.'

<sup>3</sup> 'Call me in the palace (named) Megha-pratichchhanda.' *Śabda* may  
form either a nominal or a verb of the 10th class: compare p. 152, note 2.

<sup>4</sup> 'Although his heart [affection] is transferred to another.' Compare in  
Vikram., Act 3, '*Anyā-saṅkrānta-premāno nāgarādhikam dakṣiṇā bharaṇti*.



प्रतीहारी । अथ ह । पञ्चदशस्य मां देकिवत् परिशिष्टम् ।

प्रतीहारी । अथ किं । पञ्चदशस्य मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । खमस्यो विमर्शितः । अतश्चादृश्य गणनावृत्तः ।

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावृत्त-  
नन्नाय पञ्च पञ्च पञ्चकस्य सविस्तरः । न हि यो पञ्चकस्य पञ्चकः ।

तथा एकम् एव पौरकार्यम् अपेक्षितं । तद् देवः पञ्चकं प्रत्यची-  
करोति ।

करोलिति ।

राजा । इतः पत्रिकां दर्शय ।

॥ प्रतीहार्यपनयति ॥

राजा ॥ अनुवाच्य ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो  
नाम नौव्यसने विपन्नः । अनपत्यश्च किल तुरखी । राजगामी तस्या-  
र्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । बद्धधनत्वाद्  
बद्धपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्न-  
सत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । इदानीम् एव साकेतकस्य श्रेष्ठिनो दुहिता निवृ-

त्तम् ।

तत्पुंसवना जाया अस्य श्रूयते ।

<sup>1</sup> 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-jātasya*, etc.; some of the Bengálí have *rāja-kāryasya bahulatayā*. *Bahulatayā*: compare *pallavatayā*: p. 28, note 1.

<sup>2</sup> 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyá, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Súketakasya*: *Súketā* is a name of Ayodhyá, 'the invincible city,' the ancient capital of Rāma-chandra and

राजा । ननु गर्भः पित्र्यं रिक्त्यम् अर्हति । गच्छ । एवम् अमात्यं  
ब्रूहि ।

प्रतीहारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।

स स पापाद् चते तासां दुष्यन्त इति घुष्यतां ॥ १५५ ॥

प्रतीहारी । एवं नाम घोषयितव्यं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

काले प्रवृष्टम् इव अभिनन्दितं देवस्य शासनं ।

राजा ॥ दीर्घम् उषां च निःश्वस्य ॥ एवं भोः सन्ततिच्छेदनिरव-  
लम्बानां कुलानां मूलपुरुषावसाने सम्यदः परम् उपतिष्ठन्ति । ममा-

founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p. 14, note 2]. It was situated on the river Sarayu in the North of India, and is now called Oude. *Sreshthín*, 'the head of a guild or corporation practising the same trade.' *Punavána*, 'the rite performed on the quickening of the fetus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes [ii., 27, etc.] It comes next in order to the *garbhádhána* or 'ceremony on conception:' compare p. 198, l. 7, note 3.

<sup>1</sup> *Garbha* = *garbha-sthah putrah*, 'the child in the womb:' K.

<sup>2</sup> See the translation of this verse, page 191, note 2 at end.

<sup>3</sup> 'Like grateful-rain at the right season.' *Pravrishtam* = *prahrishhta-varshanam*: Schol., Chézy. Some of the Bengálí MSS. have *pavittham* for *pravrishtam*.

<sup>4</sup> 'The goods of families who are bereft of support through the failure of

प्यन्ते । पुरुवंशश्रीर् अकाल इवोप्तवीजा भूः एवं दृत्ता ।

प्रतीहारी । प्रतिहतम् अमङ्गलम् ।

प्रतीहारी । प्रतिहतम् अमङ्गलम् ।

राजा । धिङ् माम् उपस्थितश्रेयोवमानिनम् ।

मानमती । अमंभयं मङ्गि एव हि अहं कश्चिन्मिदं विदुः ।

मानमती । असंशयं सखीम् एव हृदये कृत्वा निन्दितो ऽनेन  
मया ।

आत्मा ।

राजा ।

संरोपिते ऽप्यात्मनि धर्मपत्नी

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कल्पियमाणा महते फलाय

वसुन्धरा काल इवोप्तवीजा ॥ १५६ ॥

मानमती । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।

मानमती । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।

सन्ततिर् भविष्यति । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।

चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्धवाहदृत्तान्तेन विगु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Mūla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

<sup>1</sup> 'The misfortune be averted !' compare page 194, line 8.

<sup>2</sup> 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite dtmani* = *swasmin upa sati* : K., *lit.*, 'myself being sown,' 'she being sown with myself,' *i.e.*, 'she bearing my second self

पुत्रं प्रो भद्रा । यः प्रसासितुं मरुतपितृवन्द्यो अत्र मातृ-  
 णोद्देगो भर्ता । एनम् आश्रययितुं मेघप्रतिच्छन्दाद् आर्यं मातृ-  
 णोद्देगो आश्रयेत् ।  
 गृहीत्वा आगच्छ ।

प्रतोहारि । सुष्ठु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुष्यन्तस्य संशयम् आरूढाः पिण्डभाजः । कुतः ।

अस्मात्परं वत यथाश्रुतिसम्भृतानि

को नः कुले निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धौताश्रुशेषम् उदकं पितरः पिबन्ति ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Ātmaiva patnyā jāyate*: K. *Kula-pratishṭhā*: see p. 124, note 1. *Kalpishyamānā*: see p. 191, note 2 in middle. *Vasundharā*: compare p. 184, note 3.

<sup>1</sup> 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Piṇḍa-bhūjah* = *pitarah*: Ś., *lit.*, 'partakers of oblations to the dead,' i.e., the manes of deceased ancestors for whom the Śrāddha was performed. *Kūṭah*: see p. 54, note 2. *Asmāt*, i.e., *Dushyantāt*: Ś. *Dhautāśru-śeṣa*: compare the analogous compounds *twag-asthi-śeṣa*, 'having nothing left but skin and bone;' *nāma-śeṣa*, 'having nothing surviving but a name.' The Bengālī MSS. read *dhautāśru-sekam*. The duty of performing the Śrāddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समाम्बुसिद्धं समाम्बु भर्ता ।

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समाम्बुसिद्धं समाम्बुसिद्धं भर्ता ।

मानुभती । हृद्धी हृद्धी । मदिषत् दीविषाणाणदीमण ममो

सानुमती । हा धिक् हा धिक् । सति खलु दीपे व्यवधानदोषेण एषो

अन्धकारदोषम् अनुभवति । अहम् ददानीम् एव निर्दृतं करोमि ।

अहम् । मदीं एषः अन्धकारं प्रत्यक्षमाप्नुयन्तीति मदीं नान्धकारं प्रत्यक्षमाप्नुयन्तीति

अथवा । श्रुतं मया शकुन्तलां समाम्बासयन्त्या महेन्द्रजनन्या मुखात् ।

मममांसात्सुता देवा मम मम समाम्बुसिद्धं दीपे एषः अन्धकारं प्रत्यक्षमाप्नुयन्तीति

यज्ञभागोऽस्तुका देवा एव तथा अनुष्ठास्यन्ति यथा अचिरेण धर्म-

प्राप्तिं मेवां संयोजयितुं शक्यं । तस्माद् युक्तम् एतं कालं प्रतिपा-

पत्नीं भर्ता अभिनन्दिष्यतीति । तस्माद् युक्तम् एतं कालं प्रतिपा-

<sup>1</sup> 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Bochtlingk proposes to interpret *andhāra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

<sup>2</sup> 'Longing for their portions of the sacrifice.' *Jayna* is the Prākṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmanas, and festivities, in which the gods were supposed to be eager to participate. Compare Rāmāyana I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kāśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Sakuntalā was at this time enjoying an asylum with the illustrious pair Kāśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

<sup>3</sup> 'Therefore it is proper to wait for this period.' This is the reading of Kāṭavema. Some of the Devanāgarī have *tā na juttam kalam*, etc., for *tasmān na yuktam kalam*, etc.

लघितुं। यावद् अनेन वृत्तान्तेन प्रियसखीं समाश्रययामि ॥ इत्युक्त्वा-  
 केन निष्क्रान्ता ॥  
 केन निष्क्रान्ता ॥ ८

नेपथ्ये । अब्रह्मण्यम् अब्रह्मण्यं ।  
 राजा ॥ प्रत्यागतप्राणः । कर्णं दत्त्वा ॥ अये । माठयखेवार्त्तखरः ।  
 कः कोऽच भोः ।

प्रतीहारी ॥ प्रविश्य ॥ परिचायतां देवः संशयगतं वयस्यं ।  
 राजा । केनात्तगन्धो माणवकः ।

प्रतीहारी । अदृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रति-

च्छन्दस्य प्रासादस्य अयमभूमिम् आरोपितः ।

<sup>1</sup> See page 217, note 2 : i.e., *Udbhramaneṇa ākāśam pratyudgamena* : K.

<sup>2</sup> *Abrahmanyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthuh*: Ś., 'the meaning is that, as a Brāhmaṇ, my person is sacred and inviolable.' Compare in the Uttara-Rāma-charitra, p. 30 : 'Then by a Brāhmaṇ, having placed his dead son at the royal gate, a cry of "Abrahmanyān" was set up, accompanied by a smiting on the breast.'

<sup>3</sup> So reads my own MS. One Doṇaṅgarī has *pratyāgatah*, the others simply *karnam dattwā*. The Bengālī *pratyāgata-chetanah*.

<sup>4</sup> 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

<sup>5</sup> *Ātta-gandha* = *ātta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahābh., *rājyam ātta-lakṣmī*, 'a kingdom stripped of its wealth.' The Mackenzie has *ārta-kanṭha*, 'throttled.'

<sup>6</sup> 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत् । ममापि सत्त्वैर् अभिभूयन्ते गृहाः ।  
अथवा ।

अहन्यह्न्यात्मन एव तावज्

ज्ञातुं प्रमादत्सलितं न शक्यं ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुम् अस्ति शक्तिः ॥ १५८ ॥

अथवा । अहो ! अहो ! अहो ! अहो !

नेपथ्ये । भो वयस्य । अविधा अविधा ।

राजा ॥ गतिभेदेन परिक्रामन् ॥ सखे । न भेतव्यं न भेतव्यं ।

has been mounted on a pinnacle of the palace (called) Megha-pratichehhandu.  
*Sattiva* = *bhūta*, 'a goblin' or 'evil spirit.'

<sup>1</sup> *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5  
The Sāh.-Darp. [p. 190] inserts *nāma*, 'forsooth,' after *mamāpi*.

<sup>2</sup> 'Even one's own false-steps (proceeding from) heedlessness (occurring)  
day by day cannot be altogether ascertained. Is there (then) the power to  
know in every case by what road each of my subjects is walking?' *lit.*, 'by  
what road who among my subjects,' etc. *Tāvat* = *sakalyena*: K. *Pramāda-*  
*skhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Aśeshato*  
= *sakalyena*: K. According to Kātavema, this last clause presents an  
example of *kāku* which is defined as 'a change in the tone of the voice,'  
'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There  
certainly is not the power:'. see Sāh.-darp., p. 24.

<sup>3</sup> *Avidhā ityākrośe*. The interjection *avidhā* is used in calling for assistance:  
K. Translate, 'Help! help!' The word is not given in the Dictionary, nor  
is any mention of it made in the grammars. Two of the MSS. have *aviha*  
for *avidhā*; the Mackenzie, *aviddho*; my own *avidū*. *Aviha* and *avidhā* seem  
to be interchangeable. *Avidhā* occurs in *Mālavik.*, p. 12, l. 22; p. 24, l. 7;  
p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in *Mṛich.*, 213, 6; 312, 9,  
may be for *aviha* or *avidhā*.

<sup>4</sup> *Gati-bhedena*, 'with long strides.' *Tvarita-gamanena ityarthah*: K.

Verse 158. UPAJĀTI OR ĀKHYĀNĀKĪ (variety of TRISHṬUBH). See Verse 41, 107,  
121, 126, 142, 156.

नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कञ्च ए भादस्य । एम स्म कावि  
 नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भेष्यामि । एष मां कोऽपि  
 प्रज्ञावणदभिराहम् । इकवुं विअ तिगहभङ्गं करोति  
 पञ्चादवगतशिरोधरम् इक्षुम् इव तीक्ष्णभङ्गं करोति ।  
 राजा ॥ सदृष्टिचेपं ॥ धनुस्तावत् ।  
 यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं  
 यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं

शरासनं ।

शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोणितार्थी

शार्दूलः पशुम् इव हस्मि चेष्टमानं ।

आर्त्तानां भयम् अपनेतुम् आत्तधन्वा

दुष्यन्तस्त्व शरणं भवत्विदानीं ॥ १५८ ॥

राजा ॥ सरोषं । कथं माम् एवोद्दिशति । तिष्ठ कुणपाशन । त्वम्

<sup>1</sup> A Bahuvrīhi compound agreeing with *mām*. Some MSS. have *prat-yaranata*.

<sup>2</sup> As to *Yavanī* and *Śārnga-hastā*, see page 62, note 3.

<sup>3</sup> *Hastārāpa* = *jyāghāta-rāpa*: K. = *anguli-trāpa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard,' from *hastā*, 'a hand,' or 'the lower arm,' and *ārāpa*, 'a band' or 'bracelet:' compare p. 115, note 1. The Bengālī have *hastārāra*.

<sup>4</sup> 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārttānam*, etc.: compare page 14, line 2. *Ātta-dhanvā*: compare page 230, line 2.

Verse 159. *PAHAHSHINĪ* (variety of *ATIJAGATI*), containing thirteen syllables to the half-line, each half-line being alike.

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इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोप्य ॥ वेचवति । सोपानमार्गम्  
आदेशय ।

सोपानमार्गम् आदेशय ।

प्रतोहारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

समन्ताद् विलोक्य । शून्यं खल्विदं ।

नेपथ्ये । अविधा अविधा । अहम् अचभवन्तं प्रेचे । त्वं मां न

प्रेचसे । विडालगृहीतो मूषक इव निराशो ऽस्मि जीविते संवृत्तः ।

राजा । भोस् तिरस्करिणीर्गर्वित । मदीयम् अस्त्वं त्वं द्रक्ष्यति ।

एष तम् द्रष्टुं सन्धत्ते

यो हनियति बन्धं त्वं रक्ष्यं रक्षति च द्विजं ।

हसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्वं सन्धत्ते ॥

<sup>1</sup> See page 264, note 3. My own MS. has *avihā* in this place.

<sup>2</sup> 'Priding thyself on the power of rendering thyself invisible.' *Tiraskarini* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskaranī-prachchhannā* in Act 2 of Vikr.; *tiraskaranī* = *antardhāna-vidyā*. It answers to the *śikhā-bandhanī-vidyā*, 'art of tying [covering] the top-knot,' called *aparājita* in a preceding page.

<sup>3</sup> 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhmaṇ worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindūs imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahābh., Śakuntalopā-

॥ ततः प्रविशति विदूषकम् उत्सृज्य मातलिः ॥

मातलिः ।

कृताः शरथं हरिणा तवासुराः

शरासनं तेषु विह्वल्यताम् इदं ।

प्रसादसौम्यानि सतां सुहृज्जने

पतन्ति चक्षूषि न दारुणाः शराः ॥ १६१ ॥

राजा ॥ अस्त्रम् उपसंहरन् ॥ अये मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविश्य ॥ अहं येन दृष्टिपशुमारं मारितः सो

ऽनेन स्वागतेन अभिनन्द्यते ।

khyaṇa, vii., 88, *Prājnas tu jalpatām punsām śrutvā vāchah śubhāsūbhāh, Gunavad vākyam ādatte, hamsah kshīram ivāmbhasah*. Bhartṛi-hari [II. 15] has the following sentiment—‘Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.’ The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindū poets. As to *rakshati*, see p. 85, note 1.

<sup>1</sup> *Mātali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called Airāvata), *Mātali* is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called Hari or Harayah], which were guided by *Mātali*.

<sup>2</sup> ‘The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.’ *Asurāh*, etc.: see page 86, note 1; page 87, note 1.

<sup>3</sup> ‘He by whom I was being slaughtered like a sacrificial victim, is

मातलिः ॥ सस्मितं ॥ आयुञ्जन् । श्रूयतां । यदर्थम् अस्मि हरिणा  
भवत्सकाशं प्रेषितः ।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्मि कालनेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्मि श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्युस्ते स किल शतक्रतोर् अजय्यस्

तस्य त्वं रणशिरसि स्यूतो निहन्ता ।

उच्छेत्तुं प्रभवति यन् न सप्तसन्निष्

तन् नैशं तिमिरम् अपाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Ishti-pāsu-māram mārītaḥ* -- *ishti-pāsur iva mārītaḥ*: K. This kind of adverbial compound is noticed in Pāṇini, III., 4, 45, 46. So *aṇa-nāsam nashtaḥ* is equivalent to *aṇa iva nash-taḥ*, and *ghṛita-nidhāyam nihitah* to *ghṛita iva nihitah*.

<sup>1</sup> The Mackenzie MSS. has *yadartham*, supported by some of the Bengālī.

<sup>2</sup> *Kālanemi*, son of the demon *Hiranya-kaśipu*, was a *Daitya* or *Asura* [see p. 86, note 1] with a hundred arms and as many heads. These *Daityas* were sometimes called *Dānavas*, from their mother *Danu*, who as well as *Diti* was one of the wives of *Kaśyapa* and daughters of *Daksha*. The *Rākshasas*, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the *Daityas* did with the gods, were related to the *Daityas*.

<sup>3</sup> *Nārada* is a celebrated divine sage or *Rishi*, usually reckoned among the ten *Prajāpatis* or *Brahmādikas* first created by *Brahmā*, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the *Vikramorvaśī*.

<sup>4</sup> 'Verily that (troop of demons) is not to be subdued by thy friend *Indra*: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Śata-kṛatuh*, 'the lord of a hundred sacrifices;' another of *Indra*'s thousand names. He is so called because the rank which he occupies is

स भवान् आसन्नशस्त्र एवम् ददानीं तम् ऐन्द्ररथम् आरुह्य विजयाय प्रतिष्ठतां ।

राजा । अनुगृहीतोऽहम् अनया मघवतः सम्भावनया । अथ मा-  
ठयं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्तापाद्  
आयुष्मान् मया विह्वलो दृष्टः । पश्चात् कोपयितुम् आयुष्मानं तथा  
कृतवान् अस्मि । कुतः ।

ज्वलति चलितेभ्यनोऽग्निरु विप्रकृतः पन्नगः फणं कुरुते ।

प्रायः खं महिमानं चोभात् प्रतिपद्यते हि जनः ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवस्यतेर् आद्या ।  
तद् अत्र परिगतार्थं कृत्वा मदचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *āśva-medhas*, or 'horse-sacrifices:' see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11, note 1. *Chandrah*: the appositeness of this comparison depends on the fact that Dushyanta's pedigree was traceable to the moon: see page 14, note 2; page 113, note 2.

<sup>1</sup> Compare *ātta-danda*: p. 191, l. 4, and *ātta-dhanuś*: p. 265, l. 14.

<sup>2</sup> 'Fire blazes up when the fuel is stirred; the snake when irritated expands its hood; verily a man generally regains his own high-spiritedness [greatness, courage] through being roused-to-action [shaken, excited].' *Phanam kurute*, lit., 'makes a hood;' *phana*, 'the expanded hood of the cobra.' *Kāshobhāt*: *Kāṭavema* has *kopāt*. My own MS. and the Mackenzie have *jantuh* for *hi janah*. Most of the Bengali MSS. read *tejasvi sankshobhāt prāyah pratipadyate tejah*.

<sup>3</sup> Indra, as the Hindū Jove, is lord of the atmosphere and winds: see page 86, note 1.

<sup>4</sup> 'Having made acquainted with the circumstance:' *Pisuna* [Informer] is the name of the minister: compare p. 236, l. 7.

Verso 163. *Āryā* or *Gārhā*. See Verso 2.

— — — | — — — | — — || — — — | — — | — — — | — — — | —  
— — | — — — | — — || — — | — — — | — — | — — — | —

त्वन्मतिः केवला तावत्परिपालयितुं प्रजाः ।  
अधिज्यम् इदम् अन्यस्मिन् कर्मणि व्याप्तं धनुः ॥ १६४ ॥

इति ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥  
मातलिः । आयुष्मान् रथम् आरोहतु ।  
॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

<sup>1</sup> 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tūrat*: compare p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. ŚLOKA OF ANUŚRUTI. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.

॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च ॥  
 राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद्  
 अनुपयुक्तम् द्वात्मानं समर्थये ।  
 मातलिः ॥ सखितं ॥ आयुश्चनं<sup>१</sup> । उभयम् अयपरितोषं समर्थये ।  
 प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।  
 गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान् ॥ १६५ ॥  
 राजा । मातले । मा मैवं । स खलु मनोरथानाम् अथभूमिर्

<sup>१</sup> 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyā-viśeshād*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayuktam*, i.e., *tādṛik-satkriyāyā ayogyam*: Schol., Chézy. *Samarthaye* = *atagachchāmi*.

<sup>२</sup> Compare page 8, line 3, note 2.

<sup>३</sup> 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievement.' *Prathamopakṛitam*, i.e., *rākṣha-jaya-rūpam pūrvopakāram*: K. *Pratipattyā* = *sambhāranayā*. *Avadāna* = *pauruṣam*, 'a deed of heroism.' K. The Colebrooke MS. has *toshito* instead of *vismito*. *Satkriyā-guṇān* = *sambhāraṇa-viśeshān*: K. *Guna* appears to be used at the end of a compound with the sense of *viśeṣa*: compare line 2 of verse 168. The following is the Bengālī reading: *Upakṛitya haṛe tathā bhavān laghu satkāram arekalya manyate*: *Ganayaty avadāna-sammitām bhāratah so'pi na satkriyām imām*.

विसर्जनावसरमत्कारः । मम हि दिवौकसां समचम् अर्द्धासनोपवेशितस्य  
 अन्तर्गतप्रार्थनम् अग्निकस्यं  
 जयन्तम् उदीक्ष्य हतस्मितेन ।  
 आम्बुष्टवचो हरिचन्दनाङ्गा  
 मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥  
 मातलिः । किमिव नामायुष्मान् अमरेश्वरान् नार्हति । पश्य ।  
 सुरसखस्य हरेर् उभयैः हतं  
 त्रिदिवम् उद्धृतदानवकण्टकं ।

<sup>1</sup> 'That honorary-distinction on the occasion of (his) dismissing me, was certainly beyond the compass [reach, place] of my hopes.' i.e., exceeded all my expectation. *Abhūmih* = *asthānam*, 'want of place' - *arishaya*, 'beyond the reach.' K. The expression occurs again in this act, and in *Mālavik.*, p. 35, line 4, *Abhūmir iyam mālavikāyāh*.

<sup>2</sup> 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Āmrishṭa*, etc.: 'The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare *Kumāra-sam.*, V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hīndūs as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandāra is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomī or Śachi.

Verse 166. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRINITY). See Verses 41, 107, 121, 126, 142, 156, 158.

तव शरैर् अधुना नतपर्वभिः

पुरुषकोशरिणश्च पुरा नखैः ॥ १६७ ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्त्वपि यन् नियोज्याः

सम्भावनागुणम् अवेहि तम् ईश्वराणां ।

किं वाभविष्यद् अरुणस् तमसां विभेत्ता

तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

<sup>1</sup> 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dánavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga*: each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikuntha, on the Himálayas; that of Siva and Kuvera, Kailása, also on the Himálayas; that of Indra, Swarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhṛta*, etc., *lit.*, 'having the thorns of Dánavas extracted.' *Kāntaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhih* = *nimna-parvabhih*; *Natáni anunnatáni parvāni yesham*: K. Compare *nata-násikah*, 'flat-nosed.' Also in Rāmāy., I. i., 64, *śareṇā-nata-parvaṇā* [*bibheda sapta-tālān*] which should be resolved into *śareṇā-anata-parvaṇā*, not *anata*, etc. *Purusha-keśariṇ* = *nara-sinha*, 'the man-lion,' i.e., Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatār or incarnation, Vishnu delivered the three worlds, or earth, Pátála, and heaven, from the tyranny of an insolent demon called Hiranya-kāśipu, who had usurped the sovereignty of Indra: see Vishnu-Purāna, p. 126.

<sup>2</sup> 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. DRUTA-VILAMBITA (variety of JAGATI). See Verses 45, 72, 128, 140.

Verse 168. VASANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157.



मातलिः । सदृशम् एवैतत् ॥ लोकम् अन्तरम् अतीत्य ॥ आ-  
युञ्जन् । इतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां

वर्णैर् अमी कल्पलतांशुकेषु ।

सञ्चिन्त्य गीतिचमम् अर्थवन्धं

दिवीकसम् लच्चरितं लिखन्ति ॥ १६६ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruna be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyāh = sevakāh*: Ś. *Sambhāvanā-guṇam = satkāra-viśeṣam*: K.: see p. 271, note 1. *Sambhāvanā* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kirāṇa* is one of the innumerable names for the Sun. As to Aruna, 'the Dawn:' see page 142, note 3. *Dhuri = rathāgre*: Ś. : *agre, purobhāge*: K.

1 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vicchhitti = ranga, rūga*: Ś., Ch. *Vicchhitti-śeṣaiḥ = viśiṣṭair varṇaiḥ*: K., i.e., *kusuma-kasturika chandanādibhiḥ*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off,' it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-ṣheda*, 'the coloured streak (marking Vaishnava) devotion:' Megh., verse 20. *Sura-sundarīṇām = dirya-strīṇām* *Kalpa-latānśukeshu = kalpa-latā-vastreshu*: Ś., Ch. The first sense of *anśuk* is 'cloth,' 'tapestry,' it is said to bear the meaning 'leaf,' and may be used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Kāṭavama's gloss is not quite clear, *kalpa-latāsu anśukābharandī [na] vidyante iti prasiddha* but it seems likely, especially if reference is made to page 155, note 4, c this book, that he intends to imply that 'the Kalpa-tree, which was a tree

Verse 169. UPAJĀTI or ĀKHYĀNĀKĪ (variety of TRISHTUBH). See Verse 41, in 121, 126, 142, 156, 158, 166.

राजा। मातलि। असुरसमहारोत्सुकेन पूर्वैद्युर् दिवम् अधिरोहता  
न लक्षितः स्वर्गमार्गः। कतरस्मिन् मरुतां पथि वर्तमानहे।

मातलिः।

त्रिस्तोतसं वहति यो गगनप्रतिष्ठां

ज्योतीषि वर्तयति च प्रविभक्तरश्मिः।

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Giti-kshanam* = *gāna-yogyam* is the reading of Kāṭavema and the Bengālī; most of the Devanāgarī MSS. have *gita-kshanam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhah padam*: K. Compare in Act 2 of Vikram.: *Tulyānūrūga-piśunam lalitrartha-bandham patre niveśitam udāharanam priyāyāh*, etc.

<sup>1</sup> 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindūs divide the heavens into seven Mārgas or Pathas, i.e., paths, courses, orbits (like the stories of the Mussalmān creed) assigning a particular *vāyu* or wind to each. Compare Vishṇu-Purāṇa, p. 212 [Wilson]. The first of these seven *vāyu-mārgas* or *vāyu-pathas* is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pātāla] upwards to the sun. The wind assigned to this Mārga is called *āvaha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *svar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Mārga is that of the sun, and its wind, called *pravaḥa* or *prarāḥa* causes the sun to revolve; 3d. that of the moon, its wind *samvaha* or *samvāḥa* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvaha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *virāḥa* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *svar-gangā*, or heavenly Ganges [*saptarshi-chakram svar-gangāṁ shashthah parivahas tathā*: not as Dr. Boehtlingk suggests *saptarshi-chakram svarga-gah*, etc.]: it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-Purāṇa [pp. 230, 240, Wilson], 'all the

## तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोर् इमं परिवहस्य वदन्ति मार्गं ॥ १७० ॥

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the *Brahmāṇḍa-purāṇa*, from which, as quoted by Kāṭya-vema, the above account is taken, the wind of the 7th Mārga, causing the revolution of the polar-star, is *parārāha* [? *parārāha*]. Obs. *katara* is sometimes used for *katama*. All the Devanāgarī MSS. read *kataraśmin* for *katamaśmin*.

'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishṇu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *swar-gangā* = *mandākinī*: K. The Ganges was supposed to take its rise in the toe of Vishṇu [whence one of its names, *Vishṇu-padī*]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the *Mandākinī*, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the *Himālayas*: its third course is through *Pātāla*, or the lower regions, the residence of the *Dāityas* and *Nāgas*, and not to be confounded with *Naraka*, 'hell,' 'the place of punishment.' *Gagana-pratishṭhām* - *ākāśa-sthām*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṣhi*, etc., i.e., *saptarshīṇām dhishṇyāni*: K. *Pravibhakta-rāsmih*, i.e., *asankīrṇa-rāsmayah tejāsi yasmin karmani tat tathoktam*: K. *Vartayati* = *sanchārayati*: K. *Dwitiya*, etc., i.e., *dwitīyena harer viśnor vikramena pāda-nyāseṇa nirdośam*: K. *Tasya vāyor*, etc., i.e., *tasya parivāhākyasya vāyor mārgam panthānam imam grīhṇanti āmananti*. *Parivāho* [sic] *nāma swar-gangām saptarshī-maṇḍalam pravartayati śaśṭho vāyu-skandho yathoktam brahmāṇḍa-purāṇe*: K. The story of Vishṇu's second stride was this—An Asura or *Dāitya* [see p. 86, note 1] named *Bali* or *Mahābali*, a descendant of *Hiranya-kāśipu* had, by his devotions, gained the dominion of Heaven, Earth, and *Pātāla*. Vishṇu undertook to trick him out of his power, and assuming the form of a *Vāmana*, or dwarf [his 5th

Verse 170. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 145, 152, 157, 168.

राजा । मातले । अतः खलु सवाह्वान्तःकरणो ममान्तरात्मा  
प्रसीदति ॥ रथाङ्गम् अवलोक्य ॥ मेघपद्वोम् अवतीर्णं स्तः ।

मातलिः । कथम् अवगम्यते ।

avatār] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-pāda*, as names of Vishnu. The Bengālī MSS. have in place of *tasya dwitīya*, etc.; *tasya vyapeta-rajasaḥ pravahasya rāyor mārgo dwitīya-hari-vikrama-pūta eśaḥ*.

<sup>1</sup> 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *tead-darśanena prasanno me savāhyāntarātmā*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Uraśt-gātra-sparśād iva nirvṛitam me sa-hṛdayam śarīram*. The organs of sense [*indriya*] according to the Sāṅkhya system are divided into two classes, external, *vāhyendriya*; and internal, *antarindriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *ahankāra*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyāṇi*; and 2. *buddhindriyāṇi* or *dhindriyāṇi*, 'intellectual organs;' the latter comprises the *jñānendriyāṇi* with *manas*: this seems to be the popular division. Compare Vikram., Act iii., *Bhavitaryatānurvīdhayāni buddhindriyāṇi*.

<sup>2</sup> 'We have descended to the path of the clouds,' i.e., to the atmospheric region between the sun and the earth, the Mārga of the clouds and of the Āvaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Mārgas of the planets, lunar constellations, moon, and sun. If the Bengālī reading, *pravahasya*, be adopted

राजा ।

अयम् अरविवरेभ्यश्चातकैर् निष्यतङ्गिर्  
हरिभिर् अचिरभासां तेजसा चानुलिप्तैः ।  
गतम् उपरि घनानां वारिगर्भोदराणां  
पिप्पुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ १७१ ॥

मातलिः । लण्डाद् आयुमान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा ॥ अधोऽवलीक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते  
मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी  
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानात् तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वम् आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Mārga to the next.

<sup>1</sup> Here [*ayam*] by the *chātakas* flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashṭambhah*: the Bengālī MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrāvayardnam vivarebhyo antardāla-pradeśebhyah*: K. *Nishpatadbhih* = *nirgachchadbhih*: K.: see p. 253, note 1, at end. The *Chātaka* is a kind of cuckoo [*Cuculus Melano-leucus*]. The Hindūs suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishakulāṣ chātaka-pakshinām kulāṣ prayāchitāḥ valāhakāḥ*: Ritu-s., ii., 3. *Haribhir = aśvaih*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhāsām = vidyutām*: Ś. *Gatam*, etc. *Teshām meghānām uparī ūrdhva-bhāge gatam gamanam*: K. *Piṣunayati = suchayati*: K.

<sup>2</sup> 'The earth descends as it were from the summit of the upward-rising

Verse 171. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-ŚAKKARĪ*.) See Verses 10, 19, 20, 33, 55, 109, 110, 120.

Verse 172. *ŚĀRDŪLA-VIKRĪṢṬĪTA* (variety of *Atidhṛīṭī*.) See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.

मातलिः । माधु दृष्टं ॥ सबहुमानं विलोक्य ॥ अहो उदाररम-  
णीया पृथिवी ।

राजा । मातले । कतमो ऽयं पूर्वापरसमुद्रावगाढः कनकरसनि-  
खन्दी सान्ध्य इव मेघपरिघः सानुमान् आलोक्यते ।

मातलिः । आयुञ्जन् । एष खलु हेमकूटो नाम किंयुरुषपर्वतस्-  
तपसां सिद्धिचेचं । पश्य ।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *tanajjatām = udgacchhatām*: K. *Ararohati = adho-gacchhāti*: K. *Parābhāntara*, etc.: The Colebrooke MS. and my own have *parṇa-svedantara*; the Taylor, *parṇeshvāntara*; the Mackenzie, *parṇa-prastara*; Kāṭavema, *parṇān-ara-vilīnam*. *Skandhodayāt = krodāvirbhādt*: K. *Santānat = jala-vistādt*: K. the other Devanāgarī have *santānais*. *Tanubhāva*, etc., *Tanubhāvena* *ākṣmaticeṇa adriṣṭam salilam yāsām*: K. *Iyaktim bhajanti*, i.e., *vyaktā bhavanti*: K.

<sup>1</sup> 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the guto itself. *Sānuṃn*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

<sup>2</sup> *Hema-kūṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himālaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान्मरीचेर् यः प्रबभूव प्रजापतिः

सुरासुरगुरुः सो ऽत्र सपत्नीकस्त्पश्यति ॥ १७३ ॥

राजा । तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं  
गन्तुं इच्छामि ।

and are otherwise called Kinnara : *aswa-mukha*, *turanga-mukha*. This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapaswinām* for *tapasām*.

<sup>1</sup> 'That Prajāpati [Kāśyapa], who sprang from Marichi, the Self-existent's-son [*i.e.*, from Marichi, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kāśyapa, who, as son of Marichi, is called Mārīcha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajāpatis, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyupurāṇa certainly reckons Kāśyapa, with his father-in-law Dakṣa and other sages, among the Prajāpatis, but he does not belong to the seven original Prajāpatis of whom his father Marichi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Dakṣa married to Kāśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruṇa 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishnu and king of birds.' *Swāyambhuvāt* = *Brahma-sunoh*: K. *Surāsura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable hermit' being a misprint for 'venerable parent.' *Sa-patnikas*, *i.e.*, *patnyā adityā saha*: compare such compounds as *sa-strīka*, *sa-śrīka*, etc.

<sup>2</sup> Compare page 68, line 9; page 91, line 1. *Śreyānsi* = *śubhāni*, *kāśyapa-darśana-namaskārādīni*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kāśyapa.' As to *pradakṣiṇī-kṛitya*, see page 160, note 1.

Verse 173. ŚLOKA OF ANUŠṬUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 161.

मातलिः । प्रथमः कल्पः ।

॥ नाञ्चेनावतीर्णौ ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्यर्शतया निरुन्धतस्

तवावतीर्णौ ऽपि रथो न लक्ष्यते ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुष्मतश्च विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्लीकार्द्धनिमग्नमूर्तिर् उरसा सन्दृष्टसर्पलचा

कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।

अंसव्यापि शकुन्तनीडनितितं विभ्रज्जटामण्डलं

यच्च स्थाणुर् इवाचलो मुनिर् असाव् अभ्यर्कविम्बं स्थितः ॥ १७५ ॥

<sup>1</sup> 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah* -- *mukhyah pakshah*: K.

<sup>2</sup> 'The circumferences of the chariot-wheels cause no sound, and no dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-sabdah* = *prapta-dhvanayah*: K. Compare *upodha-raga*: Vikram., Act 2. *Pravartamanam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihnatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvasi, when the car of Pururavas touches the ground, the direction is *rathadvatdra-kshobham natayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Matili remarks, is the difference between the car of Indra and that of mortal heroes.

<sup>3</sup> 'Where stands yon sage, towards [facing] the sun's orb, immovable as'

Verse 174. *VANASTHAVILA* (variety of JAGATI). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161.

Verse 175. *SARDULA-VIKRPIṬA* (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172.



राजा । नमस्ते कष्टतपसे ।

मातलिः ॥ संयतप्रग्रहं रथं कृत्वा ॥ महाराज । एताव् अदिति-  
परिवर्धितमन्दारवृक्षं प्रजापतेर् आश्रमं प्रविष्टौ स्त्रः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārddha*, etc.; so read K. and the Mackenzie MS.: the other Devanāgarī, *valmīkāgra*. *Valmika* [= *kṛimī-kṛita-mṛittikāchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashṭa*, etc. = *āśliṣṭa-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavīta*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dvija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latā-pratāna* = *latā-santāna*, 'the spreading part of a creeper.' *Jaṭā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jaṭā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *pūritam*: K. *Sthānūr* = *śākhā-hiṅga taru-skandhaḥ*. *Abhy-arkā-śimbam* = *sūrya-maṇḍalābhīmukham*: K. The Mack. MS. has *adhyarka*, etc.

<sup>1</sup> *Kashtam kricchhram tapo yasya sa tathoktaḥ*: K.

<sup>2</sup> 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kaśyapa's

राजा । स्वर्गाद् अधिकतरं निर्वृत्तिस्थानं । अमृतद्वयम् इवावगा-  
ढो ऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयन्त्रितो मया रथः । वयम् अथवतरामः ॥ तथा  
हत्वा ॥ इत आयुष्मान् ॥ परिक्रम्य ॥ दृश्यन्ताम् अत्रभवताम् क्षणीं  
तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राणानाम् अनिलेन वृत्तिर् उचिता सत्कल्पवृत्ते वने

तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।

धानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो

यत् काङ्क्षन्ति तपोभिर् अन्यमुनयस्तस्मिंस्तपस्यन्वमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of  
Swarga. Mandāra, however, may stand for the 'coral tree,' and 'swallow-wort.'

<sup>1</sup> *Amṛita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods,  
supposed to be a liquid substance distilled by the moon, who is thence called  
*amrita-sūh*, 'nectar-producer,' *amṛitadhārah*, 'nectar-repository.'

<sup>2</sup> *Avatarishyati*, *iti śeṣah* : *Ś.* : i.e., Supply *avatarishyati*.

<sup>3</sup> '(The place) to which other sages aspire by (their) penances, (where  
there is) habitual [suitable, adequate] support of life by air in a grove in-  
which-the-kalpa-tree-is-found; (where there is) the performance of religious  
ablutions in water, brown with the dust of the golden lotus; (where there  
is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of  
the passions) in the presence of celestial nymphs; in (such a place as) this  
these (sages) are performing penance.' *Prāṇānām vṛttih* = *jīvanam* : K. The  
Hindús imagine that supporting life upon air is a proof of the highest degree  
of spirituality to which a man can attain. *Sat-kalpa-vṛkṣhe* = *vidyamāna-  
kalpa-dṛume* : K. : = *vidyamāna-kalpa-tarau* : *Ś.*, Ch. The Colebrooke MS.  
has *sankalpa-vṛkṣhe* : this use of *sat* is noticeable. *Silā-tala*, 'the surface

Verse 176. *ŚĀRDÚLA-VIKRĪṢITA* (variety of *ATIDHRITI*). See Verses 11, 30, 36, 39, 50,  
63, 73, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175.

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना ॥ परिक्रम्य । आकांक्षे ॥  
अये वृद्धशकल्य । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि ।  
दाचायणा पतिव्रताधर्मम् अधिकृत्य पृष्टस्तत्तस्यै महर्षिपत्नीसहि-  
तायै कथयतीति ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपाल्यावसराः खलु मुनयः ।

मातलिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले तावद्

of a stone slab or seat.' compare p. 76, l. 2. *Vibudha-strī* = *diryānganā* : K. *Sanyamah* = *niyatendriyatvam* : K. *Ebhiḥ sat-kalpa-vṛikshatvādikair viśeshair ayam pradeśah swarga iti pratiyate*, 'By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga.' K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthānam anye kṅkṣhanti tasmin swarga-pradeśe amī munayas tāni phalāni parihritya tapasyanti iti anena teshām mokṣhārthitvam gamyate* : K.

<sup>1</sup> 'Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].' *Utsarpinī* = *udgamana-śīlā* = *atiśayinī* : K.

<sup>2</sup> As to *ākāśe* and *kim braviṣi*: see p. 96, note 3.

<sup>3</sup> 'Being questioned by Dākshāyini [*i.e.*, his wife Aditi, the daughter of Daksha; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.' *Dākshāyaṇī* is a patronymic applicable to any of the daughters of Daksha. *Pativrata*: compare p. 241, l. 2. *Adhikṛitya*: see p. 4, note 5. *Maharshi*, 'a great saint': this order of saint or sage was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation:—1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahmarshi. Amara mentions two other orders, Kāṇḍarshis and Śrutarshis. The Rājārshi was a mixed order: see p. 83, note 2.

<sup>4</sup> 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipādyavasarah* that a literal English translation is impossible. The other Devanāgarī have *pratipādyavasarah khalu prastāvah*.

<sup>5</sup> The Aśoka [Jonesia Asoka] is one of the most beautiful of Indian trees.

आस्ताम् आयुष्मान् । यावत्त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरा-  
न्वेषी भवामि ।

राजा । यथा भवान् मन्यते ॥ इति स्थितः ॥

मातलिः । आयुष्मन् । साधयाम्यहं ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाशंसे किं बाहो स्यन्दमे वृथा ।

पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १७७ ॥

नपथे । मा खलु चापलं कुरु । कथं गत एव आत्मनः प्रवृत्तिः ।

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an *Aśoka*-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

<sup>1</sup> 'Opportune time' is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. *Kaśyapa* was the reputed father of *Indra*.

<sup>2</sup> 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

<sup>3</sup> 'I expect not to (obtain my) desire; why, O arm, throbbeest thou (thus) vainly? For happiness formerly scorned turns to misery.' *Kāṭavema* observes that *manorathāya* is here equivalent to *manoratham prāptum*, and refers to Pāṇini's *Sūtra* ii., 3, 14. So *phalabhyo yāti* = *phalāni āhartum yāti*. As to the throbbing of the arm, and *nimittam सूचयित्वा* [= *śakunam nirūpya* : K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalā-rūpam*, 'consisting of *Śakuntalā*:' K. *Hi parivartate*: *Kāṭavema* has *viparivartate* and *sat parivartate*.

<sup>4</sup> 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare *Ragh.*, iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gatah*: see p. 162, note 1 at end.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् इयम् अविनयस्य । को नु खल्वेष  
निषिध्यते ॥ शब्दानुसारेणावलोक्य । स्मृतं ॥ अये । को नु खल्वयम्  
अनुबध्यमानस् तपस्विनीभ्याम् अवालसत्त्वो बालः ।

अर्द्धपीतस्तनं मातुर् आमर्दक्लिष्टकेशरं ।

प्रकीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः । जिह्म मित्र । दन्ता इदं गणयिष्यामि ।

बालः । जृम्भस्व सिंह । दन्तांस्ते गणयिष्यामि ।

प्रथमा । अविनीत । किं नो अप्रसङ्गस्त्विममार्थः सत्त्वार्थः । अथ

प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-

अरेमि । हन्त वृद्ध दे मरम्भोः । अकिं कः पुत्रादिकं मन्त्रं कर्तुं  
करोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु अधिजनेन सर्वदमन इति  
किदणामहेऽर्थमि

कृतनामधेयो ऽसि ।

राजा । किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे खिद्यति मे

<sup>1</sup> 'This is no place for petulance [insolence]:' compare p. 271, line 7.

<sup>2</sup> 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamāna*: the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to;' very forcibly expresses the close attendance of a nurse upon a child.

<sup>3</sup> 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

<sup>4</sup> 'Why dost thou tease the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattwāni*: compare p. 54, note 4. *Nir-viśeshdñi*: compare *suta-nirviśesham nakulam*, 'the ichneumon dear to him as a son:' Hitop., l. 2721: and *mūshika-nirviśesham*: Hitop., l. 2395.

Verse 178. ŚLOKA OR ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 177.

मनः । नूनम् अनपत्यता मां वत्सलयति ।

द्वितीया । वत्सल्येति । वत्सल्येति । वत्सल्येति । वत्सल्येति ।

द्वितीया । एषा खलु केशरिणी त्वां लङ्घयति । यदि अस्याः पुत्रकं न  
मुञ्चेमि ।

मुञ्चेमि ।

वत्सल्येति । वत्सल्येति । वत्सल्येति । वत्सल्येति ।

बालः ॥ सस्मितं ॥ अहो । बलीयः खलु भीतो ऽस्मि ॥ इत्यधरं

दर्शयति ॥

दर्शयति ॥

राजा ।

महत्तस्तेजसो वीजं बालो ऽयं प्रतिभाति मे ।

सुलिङ्गावस्थया वक्त्रिर् एधापेक्ष इव स्थितः ॥ १७८ ॥

प्रथमा । वत्सल्येति । वत्सल्येति । वत्सल्येति । वत्सल्येति ।

प्रथमा । वत्सल्येति । वत्सल्येति । वत्सल्येति । वत्सल्येति ।

वत्सल्येति ।

दास्यामि ।

<sup>1</sup> 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *rātsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

<sup>2</sup> *Langhayati* = *dkramati*: K. Compare page 97, note 1.

<sup>3</sup> Kātavema quotes a passage from the *Vasanta-rājiya* to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darsana* = *adhara-prasāraṇa* is [*anādare*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

<sup>4</sup> 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

बाष्पः । क्विं । देहि मे ॥ इति हस्तं प्रसारयति ॥

बाष्पः । कुत्र । देहि एनं ॥ इति हस्तं प्रसारयति ॥

राजा । कथं चक्रवर्तिलक्षणम् अयनेन धार्यते । तथा ह्यस्य

प्रलीभ्यवस्तुप्रणयप्रसारितो

विभाति जालयथिताङ्गुलिः करः ।

अलक्ष्यपचान्तरम् इद्वारागया

नवोषसा भिन्नम् इवैकपङ्कजं ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).’ *Edhāpeksha* = *indhanāni kankṣhiṇi*: K. The Bengālī MSS. have *edhah-kshayah*.

<sup>1</sup> ‘The mark of an universal emperor:’ see p. 15, note 1, and p. 213, note 4.

<sup>2</sup> ‘His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.’ *Pranaya* = *prārthana*: Ś. *Jāla*, etc.; *Jāleshu antareshu grathitāḥ sanhatāḥ angulayo yasya*: K. For *grathitāngulih* Śankara has *sanhatāngulih* = *saṁśliṣṭāngulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahā-purushatvam*]. He adds *jāla-pāda-bhujāriti nara-nārāyaṇa-viśeṣaṇam uktam*, ‘webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.’ Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dvā-triṁśallakṣaṇopetaḥ*. The child’s fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, ‘having the fingers regularly marked with reticulated lines,’ or ‘having the fingers drawn together into (the form of) a bud.’ *Alakshya* [= *adrīṣya*: K.]: So read all the Devanāgarī MSS. excepting my own, which has *alakshya*, with the Bengālī; Śankara, however, has *alakshya*. *Patrāntaram* = *dala-vivaram*: K., Ś. *Iddha-rūgayā navoṣhaś*, etc.; *Ushaś*, ‘the dawn,’ is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in *Rig-veda* i., 46, 1, *Eṣo uśā apūrvyā vyuchekhātī priyā divah*. See also *Rig-veda* i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. VANĀSTHAVILA (variety of JAGATĪ). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुब्बदे । ण सक्को एसो वाअमेत्तेण विरमाविदुं ।  
 द्वितीया । सुजते । न शक्ख एष वाचामात्रेण विरमयितुं ।  
 गच्छ । मम केरुण उडण मक्खण्डेअस्स इमिकुमारअस्स वप्पचित्तिदी  
 गच्छ । मदीये उट्ठे मार्कण्डेयस्स च्चपिकुमारस्स वर्णचित्तितो  
 मत्तिआमोरओ चिट्ठिदि । तं से उवहर ।  
 मृत्तिकामयूरस् तिष्ठति । तम् अस्स उपहर ।

प्रथमा । तच्च ॥ इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

बालः । इमिणा एव दाव कीलिस्मि ॥ इति तापसी विलोक्य

बालः । अनेन एव तावत्क्रीडयिष्यामि ॥ इति तापसी विलोक्य

इति ॥

इति ॥

राजा । पृथयामि खलु दुर्लसितायासौ ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jard* from *jaras*; nom. *jard*, *jarasau*, *jarasah*; instr., *jarasā*, *jarābhyām*, *jarābhih*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śānkara: *ushah-pratyushasi kīvam pihaprasvāntu* [?] *pihprasvāntu*: Ch.] *yoshatīti kosah*. Kātavema explains *navoshā* as a Bahuvrīhi, 'by the early-dawned one:' *Navam uho yasyāś ed navoshā prāṭhasandhyā tayā bhinnam vikasitam*. As to *pankajam*: see p. 212, note 3.

<sup>1</sup> This pleonastic word, according to Lassen [Instit. Prāk., p. 118] is derived from the Sanskrit *kṛite*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

<sup>2</sup> 'I have a great fancy for this unmanageable (child).' *Durlalita*, i.e., *durlabham tpeitam yasya* [S.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kātavema reads *durlasitāya* and interprets by *dhūrtāya*, 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lālita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśī, Act II., the king complains that his eye-sight has become *durlalitam*, i.e., 'difficult



आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्

अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।

अङ्गाश्रयप्रणयिनस्त्वनयान् वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥

तापसी । होदु । ए मं अश्रं गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी । भवतु । न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्य दमिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्रं मुख । एहि

को ऽत्र क्षणिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रं मुख । एहि

to be pleased,' 'fastidious' by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu chakshur na badhnāti dhritim tad-anganāloka-durlalitam*. The Scholiast there explains the word by *dur-āgrastam*. In the Sāhit.-darp., p. 193, line 1, the following is cited from the Mahābh.: *Dhik dhik sūta kim kṛitavān asi vatsasya me prakṛiti-durlalitasya*, where *durlalita* is explained by *durvilasita*.

<sup>1</sup> 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infant) limbs!' *Ālakshya*: *ā* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prārthakāh*: Ś., Ch. *Malini*; the Bengālī have *parushī*. This is the verse with which Chézy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

<sup>2</sup> 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the Sāhit.-darp. [p. 179, line 16] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamaistu kumārakah*. They do not seem to be so restricted, as in the 5th. Act the Bengālī MSS. make Gautamī address the king himself as *bhadra-mukha*; and Kātavama extends the application of both terms to



राजा । आकारसदृशं चेष्टितम् एवाह्य कथयति । स्थानप्रत्ययात्  
तु वयम् एवन्तर्किणः ॥ यथाभ्यर्थितम् अनुतिष्ठन् बालस्य शर्म उपलभ्य ।  
आत्मगतं ॥

अनेन कस्यापि कुलाङ्कुरेण  
सृष्टस्य गात्रेषु सुखं ममैवं ।

कां निर्द्यति चेदसि तस्य कुर्याद्

यस्यायम् अङ्गात् हतिनः प्रकूटः ॥ १८३ ॥

तापसी ॥ उभौ णिर्वर्ण्य ॥ अश्करिअं अश्करिअं ।

तापसी ॥ उभौ निर्वर्ण्य ॥ आस्यर्थम् आस्यर्थं ।

राजा । आर्ये । किमिव ।

तापसी । इमस्म बालश्रवस्म देवि संवादिणी आर्किर्दन्ति वि

तापसी । अस्य बालकरूपस्य ते ऽपि संवादिनी आहतिरिति वि-

द्वाविदम् । अपरिददस्मवि दे अप्पडिन्नामो भवन्तास्ति ।

स्मापितास्मि । अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति ।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities :’ *Hitop.*, verse 162, ed. Johnson.

<sup>1</sup> ‘His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].’ *Kathayati*: compare p. 224, line 2.

<sup>2</sup> ‘Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!’ Hindu poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versa*. Compare the parallel passages in the 5th Act of the *Vikramorvaśī*, and the following from the *Mahābh.*: *Putra-sparśāt sukhataṛaḥ sparśo loke na vidyate. Angāt*: some MSS., including my own, have *ankāt*, ‘from whose loins.’ *Kṛitinaḥ* = *bhāgyavataḥ*, ‘fortunate.’ *Kṛitī* is properly ‘one who has accomplished the desire of his heart.’

<sup>3</sup> ‘The speaking-resemblance of form;’ ‘la ressemblance parlante:’ Chézy.

Verse 183. *UPAJĀTI* OF *ĀKHYĀNĀKĪ* (variety of *TRISHṬUBH*). See Verse 41, 107. 121, 126, 142, 156, 158, 166, 169.

राजा ॥ बालम् उपसालयन् ॥ न चेन् मुनिकुमारो ऽयं । अयं  
को ऽस्य व्यपदेशः ।

तापशी । पुरुवंशो ।

तापशी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्वयो मम । अतः खलु मदनुका-  
रिणम् एनम् अचभवती मन्यते । अख्येतत् पौरवाणाम् अनन्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं

चित्तिरक्षार्थम् उग्रन्ति ये निवासं ।

नियतैक्यतिव्रतानि पश्चात्

तरुमूलानि गृहीभवन्ति तेषां ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एष विषयः ।

<sup>1</sup> *Upaldāyan*, 'fondling:' see p. 289, note 2. *Vyapadēśah*, 'family:' see page 204, note 2.

<sup>2</sup> 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [*i.e.*, control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasādihikeshu*: the Bengālī MSS. have *sudhā-siteshu*, 'white with stucco or chunam.' *Uśanti* [3d pers. pl. pres. of *vaś*] = *ichchhanti*: Ś. = *ēdchhanti*: K. *Taru-mūlāni*: so Manu enjoins that the hermit is to be *vijitendriyo dharāśayo vriksha-mūla-niketanaḥ*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

<sup>3</sup> 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradēśah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

तापसी । जह भद्रमुखो भणादि । अक्षरामन्त्रेण दमस्तु जणणी

तापसी । यथा भद्रमुखो भणति । अक्षरः सन्त्रेण अस्तु जननी  
एतत्तु देवगुरुणो तपोवने प्रसूता ।

अत्र देवगुरोस् तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ हन्त द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥

अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्म धर्मदारपरिच्छादणो नाम सङ्कीर्तितुं चिन्ति

तापसी । कस्तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्त-  
सुदि ।

यिष्यति ।

राजा ॥ स्वगतं ॥ इयं खलु कथा माम् एव लचीकरोति । यदि  
तावद् अस्तु शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्त्य ॥ अथवा ।  
अन्याथः परदारपृच्छाव्यापारः ।

तापसी ॥ प्रविश्य मृन्मथूरहस्ता ॥ सर्वदमन ॥ मउच्छन्नावप पक्ष

तापसी ॥ प्रविश्य मृन्मथूरहस्ता ॥ सर्वदमन । शकुन्तलावस्थं प्रेक्षत् ।

वान्तः ॥ सदृष्टिचेपं ॥ कलि वा मे अम्बा ।

बासः ॥ सदृष्टिचेपं ॥ कुत्र वा मे अम्बा ।

उभे । एतामभारिस्त्रेण वञ्चिता मा उवच्छन्ता

उभे । नामसादृश्येन वञ्चितो माहवत्सलः ।

<sup>1</sup> 'In consequence of her relationship to a nymph.' *Deva-guros* = *Kāś-  
yapasya*.

<sup>2</sup> So reads the Mackenzie MS. The others *tarhy andryah para-dāra-  
vyavahārah*.

<sup>3</sup> *Śakunta* = *pakshin*, 'a bird.' By joining it with *lāvanyam*, the her-  
mitess unconsciously pronounces *Śakuntalā*. *Śakuntasya pakshino lāvanyam*.  
*Śakunta-lāvanyam śleṣheṇa Śakuntalā-śabdah uktah*: Schol. Chézy.

<sup>4</sup> For *ambā* (the reading of the Mackenzie MS., supported by K.) some  
have *ajjā* for Sanskrit *ajjukā*, and again, subsequently, *ajjū* for *ajjukā*, where  
*Kāṭavema* has *ajjā* for *āryakā* or *āryā*. I have everywhere followed *Kāṭa-*

द्वितीया । वत्स । रम्यस्य मन्त्रिणामोरअस्य रम्यत्तणं देकस्सि

द्वितीया । वत्स । अस्य मन्त्रिकामयूरकस्य रम्यत्वं पश्येति  
भणितोमि ।

भणितो ऽसि ।

राजा ॥ आत्मगतं ॥ किं वा शकुन्तलेत्यस्य मातुर् आख्या । सन्नि  
पुनर् नामधेयसादृश्यानि । अपि नाम मृगदण्डिकेव नाममात्रप्रस्ता-  
वो मे विषादाय कल्पते ।

शालः । अञ्जण । रोअदि मे एमो भद्रमोरअो ॥ इति क्रीडन-

शालः । आर्थके । रोचते मे एष भद्रमयूरकः ॥ इति क्रीडन-

कम् आदत्ते ॥

कम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोदेगं ॥ अस्महे । रक्षाकरण्डअ मे मणि-

प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रक्षाकरण्डकम् अस्य मणि-

मणिः वा दोभादि ।

वन्धे न दृश्यते ।

vema in rejecting *ajjukā*, as, according to Amara [I., 1, 7, 11] and Sāhit-  
darp. [p. 179 at end], this word, in theatrical language, is applied only to  
a *reśyā* or harlot.

<sup>1</sup> 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is  
destined to (cause) me bitter-disappointment.' *Mṛiga-trishṇikā*: see p. 250,  
note 1 at end. *Nāma-mātra-prastāro* may mean 'the occasion of a mere  
name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.'  
*Kalpate*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5,  
p. 260, l. 12.

<sup>2</sup> A peacock, whether living or in the form of a toy, seems to have been a  
favourite play-thing. So the boy in the fifth Act of the *Vikramorvaśī*: *yah  
suparān madanke tam me jāta-kalpam preshaya śikhinam*. For *ārya* the  
Bengālī have *antika*. *Antikā* = *bhagini jyeshtā* = *dhātṛi*: 5.

<sup>3</sup> 'The amulet,' 'the talisman,' lit., the guardian casket, the magical  
casket. One sense, however, of *karandaka* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नमिदम् अस्य सिंहशावविम-  
र्दात् परिभ्रष्टं ॥ इत्यादात्तुम् दृच्छति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कसं गहिदं णेण ॥

उभे । मा खलु मा खलु । एतद् अविलम्ब्य कथं गृहीतम् अनेन ॥

इति विस्मयाद् उरोमिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिविद्धाः स्मः ।

प्रथमा । सुणादु महाराओ । एसा अवराजिदा णाम ओमहो

प्रथमा । इणोतु महाराजः । एसा अपराजिता नाम ओषधिर्

इमस्स जादकस्सममण भञ्जवदा मारीएण दिप्पा । एदं किल मादा

अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल माता-

पिदरो अष्पाणं च वज्जिअ अवरो भूमिपडिदं ण गण्हादि ।

पितराव् आत्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अर्थं गृह्णाति ।

प्रथमा । तदा तं सर्पो भविअ इंसर ।

प्रथमा । ततस्तं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यचीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karandāka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. Kātavema explains it by *rakshā-ghutikā* [? *gutikā*], 'a magical ball.' Some of the Bengālī have *rakshā-kāndo*; Sanskara and Chandra-ś., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

<sup>1</sup> 'This herb, called *aparājītā* [unconquered, invincible], was given by his reverence Kāśyapa to this child, on the occasion of the natal (ceremony).'  
As to the name *aparājītā*, compare p. 266, note 2. The *jāta-karma* is the fourth of the twelve Sanskāras, or purificatory rites, described in Manu [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

<sup>2</sup> *Attha* must here be equivalent to *yadā tu*, 'supposing now.'

इमं । अनेकशः ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं  
नाभिनन्दामि ॥ इति बालं परिख्यजते ॥

द्वितीया । सुव्रते । एहि । इमं वृत्तान्तं नियमव्याप्त्यायै शकुन्त-

लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

राजा । सुव्रते । एहि । इमं वृत्तान्तं नियमव्याप्त्यायै शकुन्त-

बालः । मुञ्च मां । यावद् अम्बायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यामि ।

बालः । मम खलु तातो दुःखन्तः । न त्वं ।

बालः । मम खलु तातो दुःखन्तः । न त्वं ।

राजा ॥ सम्मितं ॥ एष विवाद एव प्रत्याययति ।

॥ ततः प्रविश्यत्येकवेणीधरा शकुन्तला ॥

शकुन्तला । विस्मयकारकानि परिहितानि मन्दमनसम् आसन्ति

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

शकुन्तला । विस्मयकारकानिऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं



णमदीष्ट आचक्षिदं । तद् मम्भावीअदि णदं ।

नुमत्या आचष्टं । तथा सम्भायते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । सेयम् अत्रभवती शकुन्तला ।

यैषा

वसने परिधूसरे वसाना

नियमज्ञाममुखी धृतैकवेणिः ।

अतिनिष्करणस्य शुद्धशीला

मम दीर्घं विरहव्रतं बिभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्यपुत्र ।

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्यपुत्र

<sup>1</sup> Compare page 262, lines 10 and 12.

<sup>2</sup> 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut. : see p. 158, note 1, and compare *vāsasi* in *Mṛichchhakatī*, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in Bhaṭṭi, iii., 20, *manorame rastre*, which, in one commentary, is rendered by *manoranam vastra-dvayam*, and, in the other, by *cheto-hāriṇī vastre*. *Pari-dhūsare*: as the preposition *ā* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *σύν* in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *samāpti*, 'completion,' *pari-samāpti*, 'entire completion;' *sampūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled;' *san-śuṣhka*, 'dried up,' *pari-śuṣhka*, 'quite dried up;' *āpāṇḍu*, 'palish,' *pari-pāṇḍu*, 'very pale;' *pari-śrānta*, 'completely wearied, etc., etc.' *Dhṛitaiika-veni*: see p. 297, note 2. Śaṅkara and Chandra-śekhara quote the following from Bharata: *amalāścaradhāranam* [? *amalā avadhāranam*: Ś.] *alakāṇḍm cha kalpanam anulepana-sanskāram na kuryāt pathikāṅganā* ['a woman whose husband is absent on a journey:'] compare p. 230, note 1; *pāṇḍu-chhāyā kṛṣṇa-tanur veni-yuta-śivoruhā lambālakā dīna-veśā vibhūṣhana-vivarjitā*.



शकुन्तला । जेद् जेद् अज्ज उज्जा ॥ इत्यङ्गोक्ते वाष्पकण्ठी वि-  
रमति ॥

रमति ॥

राजा । सुन्दरि ।

वाष्पेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।

यत्ते दृष्टम् असंस्कारं पाटलोष्ठपटं मुखं ॥ १८७ ॥

बालः । अम्ब । को त्वमः ।

बालः । अम्ब । क एषः ।

notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rāhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohini*: as to the love of the moon for Rohini, the fourth lunar constellation, see p. 113, note 2.

<sup>1</sup> Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Vāshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

<sup>2</sup> 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-sabda*, the word 'Victory!' i.e., *jayata* or *rijayi-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskāram*, so reads the Taylor MS.; the others have *asanskāra*, which violates the usual caesura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pātalośṭha*, and it is a question whether *sanskāra* can ever mean 'paint.' Some of the Bengālī, and

शकुन्तला । वत्स । ते भागधेयानि वृच्छ ।

शकुन्तला । वत्स । ते भागधेयानि वृच्छ ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य ॥

सुतनु हृदयात् प्रत्यादेश्यलीकम् अपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवान् अभूत् ।

प्रबलतमसाम् एवम्रायाः शुभेषु हि वृत्तयः

सज्जमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ १८८ ॥

शकुन्तला । वत्स । ते भागधेयानि वृच्छ ।

शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं

पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्रोशो ऽपि

amongst them the old MS. [Bodleian, 233], supported by Śāṅkara and Chandra-Sekhara, read *asanskūrāt lolākam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshtha-puta*, 'the covering of the lip;' so *akshi-puta*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshtha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *pātalośtham mukham priye*.

<sup>1</sup> Śāṅkara quotes the following from Bharata: *Kākubhīḥ prapīpātāḥ cha bhāgya-nīndādibhis tathā, eram krite cha narīnām puruṣo 'ti-priyo bhavet*.

<sup>2</sup> 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyākham = aprīyam*, K. - *riprīyam*, Ch. *Apātū*: some of the Bengali MSS. have *upātū*, which is unintelligible. *Kīnapī*, i.e., *anirvacchanīya-rūpam yathā syāt*, 'in a manner not to be explained.' Ś. *Tadā = pratyāśā-kāle*, 'at the time of repudiation.' *Prabala-tamasām*, *prabalam ajñānam gesham te tathoktāḥ*: K. According to the Hīndū philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattva*, 'excellence' or

अञ्जउत्ता मइ विरमो संवुत्तो ॥ राजात्तिष्ठति ॥ अहं कचं अञ्ज  
आर्यपुत्तो मयि विरसः संवुत्तः ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-  
उत्तेण समरिदो दक्खमाई अञ्ज जणो ।

पुत्रेण स्यतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषादशब्दः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वम् उपेक्षितस्ते

यो वाष्पविन्दुर् अधरं परिबाधमानः ।

तं तावद् आकुटिलपक्षविलग्नम् अथ

वाष्पं प्रमृज्य विगतानुशयो भवेयं ॥ १८८ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Sūbheshu -- sat-karmasu*, 'in auspicious matters:' Ś. *Vṛttayah vyavahārāh*: Ś. *Dhunoṭi* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

<sup>1</sup> 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purā-kṛitam*, i.e., *janmāntara-karma*, Ś.: see p. 185, note 3 at end. *Parināma-mukham* [*pariṇatābhīmukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parināma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'] has here the sense of 'tending towards,' 'being about,' 'being on the point.'

<sup>2</sup> Compare p. 272, l. 8; and *uddharen na hrīdaya-sālyam* in *Vikram.*, Act 1.

<sup>3</sup> 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Pūrvam*, i.e., *pratyāddēsa-*

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अञ्जउत्त । उदं त अङ्गुलीअञ्ज ।  
 शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुत्र । एतत्तद् अङ्गुलीयकं ।  
 राजा । अस्माद् अङ्गुलीयोपलम्भात् खलु स्यतिर् उपलम्भा ।  
 शकुन्तला । विषमं कृतम् अनेन । यत्तद् आर्यपुत्रस्य प्रत्यायन-  
 काले दुर्लभम् आसीत् ।  
 काले दुर्लभम् आसीत् ।

राजा । तेन हृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमं ।

शकुन्तला । ए मे विद्यमासि । अञ्जउत्तो तस्य अं आर्येद् ।

शकुन्तला । न अस्मै विद्यमासि । आर्यपुत्र एव एनद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिष्ट्या । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्  
 वर्धते ।

राजा । अभूत्सम्पादितस्वादुफलो मे मनोरथः । मातले । न  
*cedayām. Paribādhamāna = pūṣayan: Ś. Ākuṭila: compare ātāmra, p. 228,*  
*l. 5, and p. 298, note 2. Vigatānuśayo = apagata-pāśchāt-tāpo. For vāshpam*  
*in the fourth line, some of the Bengālī have kānte, unsupported by any of*  
*the Devanāgarī MSS. The repetition of vāshpa seems at first unnecessary,*  
*but not if it be borne in mind that vāshpa is, appropriately, the moisture in*  
*the eye, and vāshpa-vindu, the tear-drop when it has left the eye: see p.*  
*169, note 2 in middle.*

<sup>1</sup> A noun formed from the causal verb explained in p. 297, note 1.

<sup>2</sup> 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samāgamāśansi*, and Śaṅkara *ritu-saṅgama-sūchakam*.

<sup>3</sup> *Dishṭyā*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं । एवायुष्मान् भगवान् मारीचस्ते दर्शनं वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पुत्रः । त्वां पुरस्तात् भगवन् द्रष्टुम् इच्छामि ।

शकुन्तला । त्विदं आसि चान्न उक्तेण सह गुरुसमीपं गन्तुं ।

शकुन्तला । जिह्मेमि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुं ।

राजा । अप्याचरितव्यम् अभ्युदयकालेषु । एह्येहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्द्धम् आसनस्यो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अग्रयायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिर्वर्तितकर्म जातं

तत्कोटिमत्कुलिशम् आभरणं मघोनः ॥ १६० ॥

<sup>1</sup> *Ākhandala* is one of a class of epithets [such as *purāṇa-dara*, *bala-bhī*, *giri-bhī*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

<sup>2</sup> 'Allows thee a sight (of him),' i.e., 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

<sup>3</sup> 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantaryam* for *ācharitaryam*.

<sup>4</sup> 'O Dākshāyini [i.e., Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-śirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *sāgram* = *likṣham*. *Kulīśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 61, 71, 80, 82, 83, 91, 93, 94, 95, 100, 101, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सम्भावणीआणुभावा मे आकित्तीः ।  
 अदितिः । सम्भावनीयानुभावा अस्य आकृतिः ।  
 मातलिः । आयुष्मन् । एतौ पुत्रप्रीतिपिण्डनेन चक्षुषा दिवौकसां  
 पितराव् आयुष्मन्तम् अवलोकयतः । ताव् उपसर्प ।  
 राजा । मातले । एतौ

प्राङ्गर् द्वादशधास्थितस्य मुनयो यत् तेजसः कारणं  
 भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेऽश्वरं ।

यस्मिन् आत्मभुवः परो ऽपि पुरुषश्चक्रे भवायास्यदं  
 द्दन्दं दक्षमरीचिसम्भवम् इदं तत् स्रष्टुर् एकांतरं ॥ १८१ ॥

<sup>1</sup> 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

<sup>2</sup> 'With an eye that betrays [betokens] affection for (thee as for) a son.'  
*Pīṣuna*: compare p. 278, line 5.

<sup>1</sup> 'This is that pair [Aditi and Kaśyapa], the offspring of Dakṣa and Marīchi, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, and in which (pair) Nārāyaṇa (or Viṣṇu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādaśadhā*: there are twelve Ādityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his ear: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the *Viṣṇu-purāṇa* [p. 234], are Dhātṛi, Aryama, Mitra, Varuṇa, Vivasvat, Pūshan, Parjanya, Anśu, Bhaga, and Tvasṭṛi: but the names of the Ādityas vary in the other *Purāṇas*. *Tejasah*, i.e., *sūryātmakasya*, 'consisting of the sun.' K.: = *sūryasya*: Ś.: = *ādityasya*: Schol. (Chézy. *Bhūrāṇa-trayaṣya*, i.e., *svarga-martya-pātālaya*: Ś. [see p. 314, note 3]. *Yajña-bhāgeśwaram* may simply mean 'the lord of a share of (every) sacrifice;' it seems, however,

Verse 191. ŚĀRDŪLA-VIKRĪṬĪTA (variety of ARIDHĪRĪ). See Verses 11, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.



मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि वासवानुयोज्यो दय्यन्तः प्रण-  
मति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वच्छ । अष्पदिरहो ह्रीहि ।

अदितिः । वत्स । अप्रतिरथो भव ।

likely that *yajna-bhāga* is here synonymous with *kratu-bhuj*, 'a god,' though *yajna-bhuj* would be the more usual form. *Ātma-bhuvah* [abl. case from *ātma-bhū*] = *śacayambhuvah* = *brahmanah*: K., Ch. *Paro* = *śreshtho*. *Purusha Vishnu*: K. : = *Nārāyaṇa*: Ś., Ch. *Bharāya* = *janmane*: K. : = *aratārāya*: Ś. *Āspadam* = *pratishṭhām* — *sthitim*: K., Ś. *Upendraratārasya kīranam aklam bhavati*: K. *Dicandicam* = *mithunam* — *strī-punsayor yugalam*. *Srashtur Brahmanah*: K., Ś. *Ekāntaram* = *ekāntaritam*: Ś. *Ekah purushah antaram vyacadhānam yasya tat tathoktam*. *Brahmaṇo Marīchih, Marīcheh Kāśyapah, Brahmaṇo Dakṣah, Dakṣād Aditir iti ekāntaram*: K. *Ekah puruṣo antaram antardhānam yasya tad dicandicam*: Chézy. As Kāśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marichi and Daksha, their parents and his children: see p. 280, note 1. Vishnu, as Nārāyaṇa, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishnu, or the Preserver, he became incarnate in various forms, and chose Kāśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra,' (or *Indrānuja, Indrāvaraja*) 'Indra's younger brother' [according to some identified with Kṛishṇa], and in his Vāmana, or Dwarf-Avatāra: see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*purī śete*]. The worshippers of Vishnu identify him with Nārāyaṇa and with Brahma, and name him Mahā-purusha, Purushottama, i.e., 'the supreme spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the Vaiṣṇavas.

<sup>1</sup> *Ubhābhūyam* [dat. dual.], i.e., *Aditi-Marīchābhūyam*: Ś. *Vāsarānujojyo* = *Indrājñā-kāri*, 'Indra's servant': Ś. The Bengālī MSS. have *vāsara-nijojyo*: compare p. 273, line 4.

<sup>2</sup> 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारश्चमहिदा वा पादवन्दनं करोमि ।

शकुन्तला । दारकसहिता वा पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशोर् अन्या न ते योग्या पौलोम्या सदृशी भव ॥ १८२ ॥

अदितिः । आदे । भर्तुणा वज्रमदा ह्येहि । अवस्यं दोहाऊ

अदितिः । जाते । भर्तुर् वज्रमता भव । अवश्यं दीर्घायुर्

॥ अहं उह अकुलनन्दनो होद । उपविमह ।

वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम् अभित उपविशन्ति ॥

●मारीचः ॥ एकैकं निर्दिशन् ॥

दिश्या शकुन्तला साध्वी सदपत्यम् इदं भवान् ।

अद्वा वित्तं विधिश्चेति त्रितयं तत् समागतं ॥ १८३ ॥

<sup>1</sup> '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulomi!': see p. 272, note 2 at end. As to *Ākhaṇḍala*, see p. 304, note 1.

<sup>2</sup> As to the title Prajāpati, see p. 280, note 1.

<sup>3</sup> 'All hail! the virtuous Śakuntalā, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishtyā*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guṇa-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitācāraṇam*, 'putting in practice the precepts of the Vedas,' it may, perhaps, imply power as exhibited in action. A parallel passage occurs in Ragh., ii., 16: *Bābhau sū tena śraddheva sākṣhād vidhinopapannā*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. ŚLOKA OR ANUŠTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 140, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. ŚLOKA OR ANUŠTUBH. See preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो  
ऽपूर्वः खलु वो ऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोर् अयं क्रमस्

तव प्रसादस्य पुरस् तु सम्पदः ॥ १८४ ॥

मातलिः । एवं विधातारः प्रसोदन्ति ।

राजा । भगवन् । इमाम् आज्ञाकरिं वो गान्धर्वेण विवाहविधि-

<sup>1</sup> 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Sankara gives the following interpretation: *Śakuntalā-prāpakam bhavad-darśanam bharishyati iti eram mamābhipretam āsīt, tāvat prabhūvāt darśanapūrvam nirvyūḍham. Tathā cha naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhāvah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvah*.

<sup>2</sup> 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras - prathamatas*: Ś. *Sampadah* [nom. pl.] = *abhishta-siddhih*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhih* in the previous clause.

<sup>3</sup> 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati*: see p. 280, note 1.

<sup>4</sup> See page 127, note 1, and page 134, line 4.

Verse 124. VAN-ASTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 111, 117, 119, 145, 150, 161, 173, 180.

नोपयम्य कस्यचित् कालस्य बन्धुभिर् आनीतां स्मृतिशैथिल्यात् प्रत्या-  
दिशन् अपराद्धो ऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कालस्य । पश्चाद्  
अङ्गुलीयकदर्शनाद् ऊढपूर्वां तदुद्दिष्टरम् अवगतो ऽहं । तच्चित्रम्  
इव मे प्रतिभाति ।

यथा गजो नेति समचरूपे

तस्मिन् अतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिस्

तथाविधो मे मनसो विकारः ॥ १६५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया । सम्मोहो ऽपि  
त्वय्यनुपपन्नः । श्रूयतां ।

• राजा । अवहितो ऽस्मि

मारीचः । यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैकल्यां शकुन्तलाम्

<sup>1</sup> *Kasyachit kálasya*, i.e., *kasminśchit kále*: Ch.

<sup>2</sup> Called *Kásyapa* as being of the race of *Kaśyapa*: see p. 22, note 1.

<sup>3</sup> 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e., My mind has passed through similar transitions. Thus, as *Kátavema* observes, when *Dushyanta* first saw *Śakuntalá*, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rūpe*, i.e., *samaksha-vidyamāna-rūpe*: Ch. *Padāni* - *pada-chihndāni*: Ch. *Vikārah* = *searūpānyathā-bhārah*: Ś. May not *sansayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

<sup>4</sup> The Mackenzie MS. and my own have *aparādha*; the others, *apachāra*.

<sup>5</sup> 'After [in consequence of] her descent to *Apsaras-tirtha*:' see p. 271, note 1, and p. 215, l. 2. According to *Śankara*, *Apsaras-tirtha* - *sachi-*

आदाय मेनका दाचायणीम् उपगता । तदेव ध्यानाद् अवगतो ऽस्मि ।  
दुर्वाससः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा  
नान्यथेति । स चायम् अङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छ्रासं ॥ एष वचनीयान् मुक्तो ऽस्मि ।

शकुन्तला ॥ स्वगतं ॥ दिङ्मित्रा । अकारणपञ्चादेमी एव अञ्जुतां ।

शकुन्तला ॥ स्वगतं ॥ दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः ।

ए ज मत्तं अत्ताणं समरेमि । अहवा पत्तो मण म हि मावो वि-  
न खलु श्रं आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो वि-  
रहमणहिअआण ए विदिदो । जदो महोच्चं मन्दिदस्मि । मत्तं  
रहण्यहदयया न विदितः । यतः सखीभ्यां सन्दिष्टास्मि । भर्तुर्  
अङ्गुलीयकं दर्शयितव्यमिति ।

अङ्गुलीयकं दर्शयितव्यमिति ।

मारोचः । वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया  
मन्युः कार्यः । पश्य ।

शापाद् असि प्रतिहता स्मृतिरोधरूपे

भर्तयपेततमसि प्रभुता तवैव ।

*tirtha*: see p. 205, l. 2. Menakā was Śakuntalā's mother: see p. 43, l. 10.

<sup>1</sup> 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvāsas*: see p. 137, note 2. *Tapaswinī* = *anukampyā*: Ś. [compare p. 246, l. 4.] *Saha-dharma-chārini* = *pativrata*: Ś.

<sup>2</sup> *Vachanīyān*, i.e., *sādhvī-nirākaraṇa-rūpāpavāddāt*. *Vachanīyam* = *vāch-yam*: p. 198, line 6.

<sup>3</sup> The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śāṅkara. The Taylor has *sachcham* for *satyam*, supported by Kāṭavema and the Bengālī.

<sup>4</sup> Compare page 137, line 12, note 2.

<sup>5</sup> 'Thou hast gained thy object.' *Charitārthā* = *labdhārthā* = *kṛitārthā*. The Mackenzie has *viditārthā*.

ह्याया न मूर्च्छति मलोपहतप्रसादे

शुद्धे तु दर्पणतले सुलभावकाशा ॥ १८६ ॥

राजा । भगवन् । अत्र खलु मे वंशप्रतिष्ठा ॥ इति बालं हस्तेन  
गृह्णाति ॥

मारीचः । तथा भाविनम् एनं चक्रवर्तिनम् अवगच्छतु भवान् ।  
पश्य ।

रथेनानुत्वातस्त्रिमितगतिना तीर्णजलधिः

पुरा सप्तदीपां जयति वसुधाम् अप्रतिरथः ।

दृष्ट्वायं सत्त्वानां प्रसभदमनात् सर्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ १८७ ॥

<sup>1</sup> 'Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory ; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smṛiti-rodha*, the Mackenzie has *smṛiti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutā*: Kātavema refers to verse 73, p. 124. *Chhāyā* = *pratirimbam*. *Murchhati* = *vyāpnoti*: K. = *sphurati*: Ś.: see p. 200, note 4. *Malopahata-prasāde* = *malāpagata-prasannatve*: Ś. = *mālinyena nashṭā prasannatā*: K. *Sulabhāvakāśā* = *sukhena labhyah pravāśah yasyāh* = *prāpta-casthitih*: Ś. [compare p. 46, line 2.] Śāṅkara observes that *darpaṇa-tale* answers to *bhartari*; *malopahata* to *smṛiti-rodha*; *chhāyā* to *prabhutā*; and, we may add, *suddhe* to *apeta-tamasi*.

<sup>2</sup> That is, *asyām Śakuntalāyām, kuloddhāraka-putrotpādakaticena*, 'in this Śakuntalā, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

<sup>3</sup> *Tena prakāreṇa kuloddhārakaticena bhaviṣhyantam*: K. *Chakravartinam* = *sārva-bhaumam*, 'a monarch of the whole earth': K.: see p. 15, lines 1 and 2; note 1.

<sup>4</sup> 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 190. *YASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 71, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

Verse 197. *SIKHAIRYĪ* (variety of *ATYASHYĪ*). See Verses 9, 24, 44, 62, 112, 141.

राजा । भगवता हतसंस्कारे सर्वम् अस्मिन् वयम् आशास्महे ।

अदितिः । भअवं । इमा ए दृष्टिदमणोरहमस्यन्ती ए कस्योवि दाव

अदितिः । भगवन् । अस्या दृष्टिदमनोरयसम्यक्तेः कस्योऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhāta*, etc. [*anmōnnata-pradēśasyābhāvād anutkhātā*: K.]: so reads the Mackenzie MS., supported by Kātavema; the others, *anudghāta*: compare p. 9, l. 4, note 3. *Stimīta* = *anishkampa*: K. *Aprati-bandhārtha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena vīśhanena rathasya ākāśa-gāmiticam sūchitam*]: K. *Sapta-dwīpām*: according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambudwīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavana*], which extends to the second Dwīpa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikshu*]. And so with the five other Dwīpas, viz., Śālmali, Kuśa, Krauncha, Śāka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahāratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin āśrame*: K. *sattvānām* = *prāṇinām* *sinhādīnām*: Ś. *śarabha-sinhādīnām*: K. *Prasabha-damanāt* = *balātkāreṇa mardanāt*. The name Bharata is derived from the root *bhri* [*fero*] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalā, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhārata-varsha; and whose descendants, the sons of Dhṛitarāshtra and Pāṇḍu, by their quarrels, formed the subject of the great epic poem called Mahābhārata: see p. 14, note 2.

'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita* *sanātānā*, see p. 178, note 2; and p. 198, note 3.







